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IN all the religions of the ancient world music was the only earthly thing permitted to follow man into eternity.

THE greater the productiveness of a branch of art the sooner its works appear antiquated. Compositions for the pianoforte being brought forth in greatest numbers, soonest become old fashioned in style.

AN operatic composer may very easily introduce an appropriate shriek at the end of any vocal phrase he chooses, and thus make his work, however weak it may be, rival the noblest drama in popular effects.

OUR modern music is so new an art, that we should not be too ready to dogmatize respecting what it may or may not accomplish. The ultimate value of the art is still unknown, although Bach, Beethoven and Wagner have accomplished so much with it.

MUSIC is the only modern art competent to give adequate expression to the eager impulses of modern life. The etiquette of the drawing room leads to the suppression of all betrayals of emotion, however honest and strong it may be. Music provides some vent.

MUSIC itself offers the most complete means of imparting a knowledge of conditions of the soul; therefore it is not surprising that one cannot translate its statements into speech, although the attempt is sometimes made to render them in poetical prose and poetry, which is more nearly allied to music than ordinary speech.

BEETHOVEN, in his *Leonore* overtures, has shown how earnestly he sought to perfect his work. We see him, as it were, condensing some portions, expanding others; rejecting one idea, and selecting another; altering the orchestration, strengthening here, and polishing there, until the wonderful product of his creative love is finished in perfect beauty.

SOME modern instrumental music has such singular characteristics that no language can fitly describe it, still less provide it with a text. Its motions are so rapid that to attach poetry to it would be to wed it to a limping bride. Even dancing would prove too sluggish, dull and tardy, unless it were performed by fairies, with the speed of thought, and so idealized that it may be in the same relation to our customary dances as this music is to ordinary ballet tunes.

NO one jealous of his literary reputation would adopt the phraseology of a metaphysician in the expression of surface thoughts. For the same reason composers should take care, when about to write a fugue or other work in the highest style of art, that they first of all invent musical ideas worthy of such treatment, as well as susceptible of it. Otherwise, the inherent poverty and unsuitability of such thoughts will become more and more evident as the work proceeds.

SCHUBERT'S exuberant fancy and wonderful facility led him to produce works of gigantic proportions when he was not hampered with a text. His songs are concise, but his symphonies are unrestrained in their luxuriance. Instead of the adoption of short themes for development, long melodies are spread forth freely to form movements that demand considerable attention from an audience and conscious mental effort for their due appreciation. For long melodies, like long sentences, require proportionately more intellectual exertion.

MENDELSSOHN'S later works became more and more tinged with the peculiar kind of melancholy which, from the limitations of language, must be known as Mendelssohnian. It may be spoken of as a morbid brooding over imaginary pains, a fondness for an elegiac mental state; yet only those persons who have noticed the prevailing expression of Mendelssohn's later works understand what is meant when reference is made to

this mental condition. In other composers who are not his imitators, it was only occasionally apparent, while in Mendelssohn it gradually became a ruling and lasting mental disposition. Only from this point of view we may become reconciled to his early removal from occupation in earthly music.

THE MYSTERIOUS ACT OF COMPOSITION.

HAVING considered the subject of inspiration, it is necessary to refer to preparatory exercises.

The technical preliminary studies of a musical composer should be so thorough that sensation and expression, idea and representation, are inseparably connected in his mind.

In actual production he has three principal duties to perform: To invent and plan with clearness, freedom and decision; to write with boldness and speed; to examine and criticise with conscientious care and pertinacity.

The mental powers of an artist should be fully developed, so that he may comprehend his art in all of its aspects, and be able to decide, whenever two principles conflict, which shall have the ascendancy. In those cases where the generally received canons of art fail to afford the required guidance, he must seek it in his own artistic conscience.

This most sensitive, innate feeling then becomes the needed and the only availing verifying faculty. It enables him to become his own umpire, free from all perplexity, arising from a want of judgment or training, and unfettered by any arbitrary law which he does not acknowledge and feel to be true, and to be equally free from ignorant licentiousness and impotent servility.

The musical composer has not to look back to bygone days; his sphere of action lies in the present and future. He may not depend upon authority or precedent; neither can abstract knowledge nor mere technical training suffice for his preparation. He must think and feel deeply until he invents musical ideas that will lead him, in an artistic sense, to energetic and joyful activity. He must possess that longing desire for new deeds and new progress which indicate the artistic rank of every true musician. Yet a continuous craving for novelty must not appear in his productions, nor should "vaulting ambition overleap itself." If to avoid diatonic progressions he uses enharmonic, and to avoid commonplace rhythms he employs unusual or extremely strange and irregular forms, all such exaggerations will prove distortions and betray his avoidances.

A calculating and plodding mind, hunting after new combinations of sounds, may, by chance, discover some singular harmonies; but these cannot well be employed in actual composition without their having the appearance of being the result of calculation. For, as we have seen, music, unless true to some deep, innate feeling, is not great art, and the chords hypothecated above are useless as artistic materials unless they are conceived at the moment when their presence is required. In which case they readily fall into position and are felt to be in keeping with the whole work.

No so called licenses of genius, apologies or exceptions need be made when novel harmonies and progressions are found to be consistent with the prevailing idea of a composition, and when they are not in keeping such pleas are useless and only tend to make incompetent artists believe that there are special prerogatives for great composers, who may be held almost irresponsible for their proceedings.

It is desirable that the musical composer should write many works for horns without valves and appliances that he may learn how to accomplish much with limited resources and become habituated to the use of natural harmonies. To stimulate his imagination in these efforts he may conjure up before his mind the clang of martial trumpets and the soldier's march; the lovely sounds of the horn in the lonely forest and the huntsman's chorus; the innocent rustic dances on the village green and the usual artless accompaniment. But these and similar means to excite the imaginative faculty should not be greatly indulged in, and should be discarded entirely as soon as may be, or the composer will find the need of such stimulation when attempting highly original and much greater tasks. By these exercises his productions will, from the first, gain in mildness, clearness and tractability.

The value and power of a composition do not consist in the introduction and crowding of uncommon and startling forms, but in a regular and consistent development. Upon the basis of natural harmonies and progressions the composer may at all times fall back, with a sense of perfect security, from anything harsh or overstrained. Here he will find freshness, joyfulness, and true power, the source of strength, boldness and

right, and may entrench himself after venturing into the most distant regions of undiscovered harmonies.

Some composers have stimulated their imaginations by extemporizing freely on the pianoforte, as in a kind of reverie or day dream; and afterwards concentrated their thoughts on the work to be attempted in silence and solitude. Others, after deciding on the general plan and scope of the work, have improvised freely at an instrument various themes and counter themes, contrasting them in countless ways and then have retired to ponder and select, from a mass of suitable matter, that which is available for the work in hand. Mendelssohn, Mozart and Haydn usually wrote in the morning, from seven o'clock to ten. Although Mozart frequently thought out his compositions while riding in a carriage or enjoying a stroll, it is said that Auber's musical ideas came most freely while on horseback, even when galloping. It is recorded of Halévy that, when his powers failed he watched a kettle and listened to its singing. Adolphe Adam used to bury himself with his cats under an eider-down quilt. Thunderstorms greatly excited Meyerbeer's imagination. Strauss wanders from room to room, remaining longest where he works quickest. Gounod's memory enables him to retain long works without the aid of even a sketch book. Gluck could perform the same feats, and when composing an opera always imagined himself seated in the centre of the pit. Good living was essential to Handel. He died soon after the failure of his appetite. Beethoven, when engaged upon an important work, shut himself up for hours and was very angry if he discovered any one within hearing. Wagner is fastidious respecting the aspect of the room in which he writes, its upholstery, &c.; and Rossini preferred to write at night, and in bed if the weather was cold. Although many such accounts are hardly credible, yet some lead us to believe that experience led to the formation of fixed habits. The greatest composers are remarkable for great productivity; therefore they acquired the ability to induce conditions favorable for the exercise of the creative faculty, and some of them, such as Bach, Beethoven, Haydn, Liszt and Wagner, who wrote their noblest works late in life, seem to have gained increased power by such exercise.

A musical composer begins at the very outset to form mental habits that will influence him, whether he will or not, throughout his career. For instance, he may pursue the course of study commonly taken by students in England and Germany or that adopted in Italy, and this early diverting of the mind in a given direction will continuously exert a formative influence over his productions. In the former countries the first lessons consist of the study of chords and the laws that govern their succession when they are combined to form a continuous series. Here, of course, the suspension and resolution of discords and the art of modulation receive attention. It is certain that in these countries the harmonic principle very early takes a large share of thought. The student has to learn to fit together a quartet of parts so carefully that at each point a complete chord may be made. All that he is called upon to accomplish in the way of melody is to take care that no part contains skips that would seem uncouth to the singer or unnatural to the auditor. He then proceeds to the study of double counterpoint, fugue and canon. In all such subjects he only receives instruction necessary to lead him to the avoidance of unpleasant progressions in any one part. But in all that relates to the formation of a melody that shall inspire or even interest a singer he is unassisted by principles of action or even general advice; and some of the very best masters of musical construction have even expressed doubts if the art of melody could be taught. Hence we hear of "the gift of melody."

Now, although we should ever honor a writer who has had the thorough training in schools of harmony and counterpoint, yet it is evident that a composer who has little scholarship and, if able to write a melody that people will love and hardly refrain from singing, may gain a recognition that will never be accorded his learned brother. For the general public cares little for novel harmonies or skillfully contrived counterpoints. The melody of a composition is, after all, its chief feature. It has a greater influence over the hearer than any other specialty. A hearer frequently follows it, and on its repetition it may be recognized. It recurs again and again to his mind subsequently, and by its effect alone he identifies the work from all others. To such an extent is this habit common that even those persons who are extremely fond of rich, grand and novel chords and sequences are rarely found according them special attention during performance. For then music appears as a living thing; the chords are not regarded as columns standing on a base, base or foundation, from which they are calculated or measured—as resting on a "root" from which they spring, but as in motion. The Italian, there-

fore, begins the study of composition with the formation of melodies of a singable character, unattended by harmonic combinations. He proceeds to produce a second vocal melody to make a duet with the first, in which it is deemed sufficient if the two parts agree with one another. Reference is not made to complete chords, which, having their own laws of progression, might curb the free and unrestrained motions of these comparatively artless melodies.

The habit of disregarding all considerations of harmony, except the most simple and obvious chords of nature which may be imagined by the singer, leads to the invention of self-dependent melodies that so readily find favor with the masses of the people, who cannot at every turn find accompaniments forthcoming. They require songs that speak for themselves, rather than those which depend so greatly for their due effect upon elaborate and highly artistic pianoforte accompaniments; as, for instance, the songs of Schumann, Beethoven or Liszt. And when the Italian melodies are attended with their simple harmonies, highly glorified by a grand orchestra (of which they are unworthy), they lose nothing, but appear more fascinating in such radiant tonal colors.

Italian writers rarely learn to provide subject matter worthy the resources of a chorus of either voices or instruments. It seems to be quite as difficult for them to produce works of art in which sublime thoughts and highly involved ideas require magnificent chords and an elaborate plexus of parts, as for Germans to construct melodies independent of harmonies. Dr. A. B. Marx, of Berlin, has, however, devised a system by which melody is taught successfully to students of harmony. This is worthy of note, for it must be regarded a great triumph that the principles of melodic construction may be readily demonstrated to the understanding.

Harmonies are readily reduced to mathematical formulae.

Conformity to rules of composition will not lead composers to produce works that are as the outpourings of the heart. Hence the necessity of studying music psychologically, as referred to in the former article. Those composers who have habitually regarded music as a record of soul-states have not only succeeded in laying the foundations of a new science within the realm of music, but have produced art-works in accordance with their principles that, with the exception of those of Bach, rank with the best hitherto obtained, and point to the real "music of the future," which will be something more than a mere toying with pleasant sounds, or the "carrying out" with great technical skill a fugal theme or symphonic motive. Even now it proves the existence of hitherto undetermined mental abilities. No one can predict what may ultimately be accomplished by this new art.

SHAKESPEARE AS A MUSICIAN.

PART XIII.

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ADDITIONAL illustrations are here given in evidence of the assertion that Shakespeare's thoughts reverted almost constantly to music, and that the similes he drew from the art are expressed in language capable of definite, technical explanation, and yet which does not show the least trace of pedantry. It is free from the vague generalities commonly indulged in by writers whose actual knowledge of music is extremely limited in comparison with their literary skill.

"LOVE'S LABOR LOST."

"One whom the music of his own vain tongue
Doth ravish, like enchanting harmony."

"Is there not a ballad, boy, of 'The King and the Beggar'?"

The world was very guilty of such a ballad some three
ages since; but, I think, now 'tis not to be found, or, if
it were, it would neither serve the writing nor the
tune."

See "Antony and Cleopatra," "Winter's Tale."

"Sing, boy: my spirit grows heavy in love," &c.

"Be still, drum! for your manager is in love; yea, he loveth."

"Warble, child; make passionate my sense of hearing."

"Will you win your love with a French brawl?
How mean'st thou? brawling in French?
No, my complete master; but to jig off a tune at the
tongue's end, canary to it with your feet, humour it
with turning up your eyelids; sigh a note, sing a note;
sometime through the throat, as if you swallowed love
with singing love," &c., "and keep not too long in one
tune, but a snip and away," &c.

Canary, or canarie, was an animated dance, performed with wild gestures, and is supposed to be of Spanish origin, or to have come from the Canary Islands. The music resembled that of the gigue and loure, which latter dance was also a great favorite with Louis XIV.

The brawl was a dance in which all joined hands in a circle. In the middle of the sixteenth century it was one

of the features of the dance for each of the gentlemen in turn to kiss every one of the ladies.

The music, as usual, was written in parts (generally three independent parts), instead of being merely a tune with an accompaniment.

"Thy eye Jove's lightning bears, thy voice his dreadful thunder,
Which, not to anger bent, is music and sweet fire.
Celestial, as thou art, oh pardon, love, this wrong
That sings Heaven's praise with such an earthly tongue!"

"You find not the apostrophes, and so miss the accent:
let me supervise the canonet," &c.

"She hath one of my
Sonnets already," &c.

"Longaville
Did never sonnet for her sake compile," &c.

"Tush, none but minstrels like of sonnetting."

"To see great Hercules whipping a jugg,
And profound Solomon to tune a jugg."

See "Much Ado About Nothing," "Love's Labor Lost."

"A lover's ear will hear the lowest sound."

"Subtle as Sphinx: as sweet and musical
As bright Apollo's lute strung with his hair;
And, when love speaks, the voice of all the gods
Makes heaven drowsy with the harmony."

"I'll make one in a dance or so; or I will play on the
lute to the worthies and let them dance the hay."

"The trumpet sounds; be mask'd, the maskers come."

"Play music then; nay, you must do it soon.
Not yet—no dance: thus change I like the moon," &c.

"The music plays; vouchsafe some motion to it.
Our ears vouchsafe it."

"So the measure ends.

More measure of this measure; be not nice."

See "Love's Labor Lost," "Much Ado About Nothing," "As You Like it."

"He can sing
A mean most meanly."

See "Love's Labor Lost" and "Winter's Tale."

"Woo in rhyme, like a blind harper's song."

"As love is full of unbefitting strains."

"When shepherds pipe on oaten straws."

See "Midsummer Night's Dream."

"The words of Mercury are harsh after the songs of
Apollo."

"ANTONY AND CLEOPATRA."

"The oars were silver,
Which to the tune of flutes kept stroke, and made
The water, which they beat to follow faster,
As amorous of their strokes."

"Antony,
Enthroned in the market place, did sit alone,
Whistling to the air."

"Give me some music—music, moody food
Of us that trade in love.
The music, ho!"

"We'll to the river; there,
My music playing far off, I will betray
Tawny-finned fishes."

"Why so tart a favor
To trumpet such good tidings?"

"Make battery to our ears with the loud music,
The while I'll place you. Then the boy shall sing;
The holding every man shall bear, as loud
As his strong sides can volley."

The holding was the burden or chorus. Possibly reference is made here to some particular note, which was made highly emphatic and held vigorously with a certain cordial enthusiasm, irrespective of musical moderation or restraints.

"These drums! these trumpets, flutes! What!
Let Neptune hear we bid a loud farewell
To these great fellows. Sound and be hanged! Sound out!"

"Peace, what noise?"

List, list!
Hark!
Music! the air,
Under the earth.
It signs well."

"Trumpeters,
With brazen din blast you the city's ear;
Make mingling with our rattling tambourines
That heaven and earth may make their sounds together,
Applauding our approach."

"His voice was propertied
As all the tuned spheres, and that to friends;
But, when he meant to quail and shake the orb,
He was as rattling thunder."

"Scald rhymers
Ballad us out of tune."

See "Winter's Tale," page 239.

Reference is not made here to the Skalds or Scalds. These were Gothic poets, priests and bards attached to the courts of Scandinavian princes, whose songs record the histories of the kings of Norway from the earliest times to the middle ages. But to ballad singers who disseminated wisdom, scandal, folk-lore and even religious knowledge in the dialects of the people. They were both "lewd and learned" in character, and are extremely

valuable to historians, indicating, as they frequently did, the effects of political and other changes on the mind of the commonalty. The melodies are constantly referred to by chroniclers and dwelt upon with passionate delight at their beauty and fitness to express the pains and pleasures of life.

MINOR TOPICS.

For modern music figured basses are almost useless if not impracticable. In olden times, when the chief parts were carried by other instruments than the accompanying one, or by masses of voices, and when the accompaniment itself did not form an orchestral independent part of itself, figured basses were useful, and saved much labor to the composer, who only had to jot down a few figures, instead of being obliged to write out in full every chord in the piece. To know thorough bass is a necessary part of a good musician's education; but, "for the direction of music of modern character and variety, few men would care to be left with such vague clues to the intention of the composer."

THE blind musicians of Milan have succeeded in arousing some interest in London musicians and critics. They played at the house of Richardson-Gardner, and belong to a school or academy of music in Milan instituted for the purpose of instructing those who are unfortunately deprived of sight in the art and science of music. Their ensemble performance was admirable in certain selections from the chamber music of Mozart, Haydn and Boccherini. The solos on various instruments begot much enthusiasm. Placida Virgilio played on the violoncello, Ripa Vittorio on the clarinet, and Peis-santo Ambrosio on the piano. Altogether, the exhibition was of a more than usually interesting character, and proved that blind persons can successfully cultivate the divine art of music.

A NOVELTY in pianos has been put forth by the eminent London firm, John Broadwood & Sons, which has recently finished an instrument which combines all the excellences and advantages of the modern grand piano with the antique exterior of the obsolete harpsichord. It has a case of unpolished oak, which is decorated with foliage patterns and devices, &c. The general outward appearance does not fail to satisfy the eye of the connoisseur, while the action and tone of the instrument produce the best impression upon all those who play upon it. As a genuine artistic novelty, the whole idea and carrying out is a success and a credit to the firm from which it emanates.

THE musical MSS. recently sold by N. Charavay, in Paris, realized the following prices: Lot 1 (Bach), 150 francs; lots 2, 3, 4, 5, 6, 10, 11, 14, 17, by Beethoven, 280, 200, 200, 180, 200, 500, 975, 340, 230 francs respectively; lot 24 (Cherubini), 80 francs; lots 26, 28, 30 (Haydn), 604, 240, 185 francs respectively; lots 38, 40 (Mendelssohn), 685, 75 francs respectively; lots 42, 43, 44, 46, 47, 51 (Mozart), 340, 300, 420, 1,750, 2,050, 675 francs respectively; lots 53, 54 (Schubert), 200, 200 francs respectively; lot 63 (Weber), 210 francs; lot 73 (Grétry), 105 francs; lot 74 (W. Horsley), 130 francs. The large sum of 2,050 francs was realized for a letter of four pages, written by Mozart to his friend Gottfried Jacquin at Vienna. Truly, a unique and interesting sale.

THE best of us are liable to make mistakes. Slips both of the pen and tongue are not rare in those who have a reputation for general accuracy of expression. As a late instance of a comparatively small though quite absurd mistake, the following may be quoted: The London *Athenaeum* says of Mme. Menter, a pianist of great gifts, who has been playing in London with much success, that "as a virtuoso she has no equal among her own sex." Of course, the error in this sentence consists in using the masculine form of the word virtuoso, which error is made doubly ridiculous by the concluding portion of the sentence. It is in fact like saying: "Her person is feminine, but her artistic excellence is masculine."

A PECULIAR suit was recently tried in the Superior Court before Judge Friedman. It was an action brought by Albert Eschert to recover \$5,000 as damages from the Musical Mutual Protective Union. The result of the suit served to prove that actual members of any society are bound to act according to the by-laws of that society, or otherwise run the risk of being expelled. The judge said that "if the Board of Directors had jurisdiction to act as they did, the mere manner in which they exercised it cannot be inquired into by the court. To maintain the action, therefore, as brought, the plaintiff was bound to show that his expulsion was without jurisdiction. He had seemed to recognize his expulsion by playing in violation of the rules of the society." The verdict, on this account, was given for the society.

THE Bach Choir of London has done excellent work since its foundation. It has brought works to the notice of the musical public which other older organizations would never have revived, and has given the finest performances

of them. The London oratorio societies are too much anchored to the sacred compositions of Handel and Mendelssohn to give much attention to unknown works even by a genius as great as Bach. The Bach Choir, therefore, if only for the sake of its novel and extended repertoire, has its *raison d'être*. Its late rendering of the great contrapuntist's "Mass, in B minor," was even and good throughout, and exhibited admirable training.

GREAT men will survive the small attacks made upon them by ignorant and malicious persons at the beginning of their career. So long as thirty years ago, Rubinstein was the object of disgraceful cabals in London, his recitals at the old Hanover Square Rooms proving a comparative failure in respect to public attendance. Now, how differently is he received and listened to! Simply because he has succeeded in forcing himself to be recognized. It took years to do it, though.

SPEAKING of Rubinstein, it appears that at a third recital he recently gave in Manchester he would not consent to announce his programme. The reason given for this peculiar freak is that at his second recitals in the same city some amateurs offended the great piano virtuoso by taking their music with them. Of course, such action has no ground of defence, and would have been severely commented upon both by the critics and the public if it had proceeded from a less famous artist. Great men have their weaknesses, which have to be accepted with the noble qualities that are intimately coupled with them.

GREAT singers are becoming rare, and even singers possessing talent of a superior order are not numerous. Although four singers took part in the recent Conservatory examination at Leipzig, none of them, it is said, displayed capabilities likely to engage the attention of the world at large. The news is suggestive and offers much food for thought. Some will assert that human throats are no longer perfectly formed, while others will deny this proposition *in toto* and boldly announce it as their opinion that the true art of teaching singing has passed away. Whichever it may be, or whether it is partly one or the other, the fact remains the same, that singers of genius are as scarce as white black-birds.

THE least action of a public character is wrongly interpreted by his enemies. While Director Neumann, of Leipzig (with the artists who had been associated with him in the representation of the Nibelungen, at Berlin), was offering Wagner an ovation, the celebrated composer was attacked by a sudden illness and was forced to retire from the stage before the manager's speech was brought to a conclusion. This action of Wagner's was tumultuously applauded; but some there were who construed it maliciously. The truth of the matter is, however, that Wagner's health is failing, and his medical advisers insist upon his observing the greatest precautions, as they fear that he may break a blood vessel, and thus incur the most serious consequences.

ACCORDING to report Liszt has found another subject for a "poème symphonique." On his recent arrival in Vienna he found lying on his writing table a large music portfolio, embellished with a beautiful pen and ink sketch, by his countryman, M. von Zichy, entitled "Music from the Cradle to the Coffin." Liszt wrote to the famous painter that his drawing was a wonderful symphony, and that he should endeavor to set it to notes and then dedicate the work to him. In a subsequent conversation, Liszt added, "The plan is already in my head; your drawing inspired me." Here then is a rare novelty promised, which, no doubt, conductors will eagerly await.

BRIEFS AND SEMI-BRIEFS.

... "The Mascotte" has entered upon its third month at the Bijou Opera House.

... Signor Belari and his pupil, Emma Roderick, will return from Paris in the early part of September.

... Max Maretzek will give a series of orchestral concerts during the summer in Cincinnati, beginning July 12.

... John Lavine is making extensive arrangements for the next season, and will manage several musical organizations.

... According to the *Saturday Review*, the performances in London by the Gymnase Company have not won much success.

... James Morrissey may succeed in inducing Carl Rosa to visit America under the management of Brooks and Dickson.

... The Mendelssohn Quintet Club, of Boston, will visit Australia on a concert tour, leaving San Francisco about July 1.

... Neuendorf's orchestra appears every night at Koster & Bial's, on Twenty-third street. The Sunday evening attendance continues to be quite large.

... The "Billee Taylor" troupe, with Francesca Guthrie, Vermona Jarbeau and Eugene Clarke, did a successful business in Connecticut and Boston. Miss Guthrie's *Phoebe* is a genuine artistic success.

... Patti will positively visit America this season with her own manager, having refused every offer of English and American impresarios.

... The New York Philharmonic Club, having closed a very brilliant and successful season, has added several new selections to its extensive repertoire for the fall.

... The fall tour of Joseffy, the pianist, will include San Francisco, New Orleans, Milwaukee, St. Louis, Louisville, Indianapolis, Chicago, Cincinnati, Detroit and all the important Eastern cities.

... The Metropolitan Concert Hall has become one of the most popular resorts in the city. Rudolph Bial arranges his programmes with excellent judgment, and the evening concerts attract and delight large audiences.

... Carl Rosa has not taken Covent Garden. His autumn season will be in the provinces, and in January he will return to Her Majesty's. He has re-engaged Herr Schott, the celebrated German tenor, for Wagnerian parts.

... The concert season has begun at the Sea Beach Palace Hotel, Coney Island. The band is under the direction of Henry Tissington, the leader of the Union Square orchestra. Among the soloists is Fred. C. Bryant, the well known cornet player.

... The Saalfeld Summer Combination Troupe embraces the following named artists: Signor Brignoli, Signor Ferranti, Mme. Careno, Miss Spader and Sara Barton. The troupe intends visiting most of our principal watering places, Canada, the provinces, etc.

... Miss Juch has received the warmest praise in London from both audience and critics. She has appeared in "Traviata." The success of this young artist—who completed her studies in New York—deserves the attention of all American operatic aspirants.

... It is not generally known that Emma Juch, who recently made a successful London debut in Colonel Mapleson's Opera Company, was for seven years a pupil of Mme. Murio Celli, of this city. She is probably the first American prima donna who never went to Europe to "complete her studies."

... The next operatic novelty at Her Majesty's Theatre, London, will be the Turco-Hungarian opera "Il Rinnegato," in which the part of the heroine, originally intended to be sung by Mme. Gerster, will be taken by Miss Juch; Baron Bodog Orczy, the composer, will be present to conduct the first performance.

... Mme. Gerster had a pleasant voyage from New York to Liverpool. On board ship a concert was given for the benefit of the Orphans' Home of Liverpool, when the distinguished prima donna sang "Casta Diva," Ardit's "Flor de Margherita," and a German song. She went from Liverpool directly to her home in Bologna.

... A really noteworthy and brilliant performance of Bolto's "Mefistofele" was given a week or so ago at Her Majesty's Theatre, London, with Nilsson as *Margherita*, Campanini as *Faust* and Nannetti as *Mefistofele*. Minnie Hauk has appeared twice as *Carmen*. Her popularity is quite as great as ever. Mme. Dotti sang the part of *Michaela*.

... Mme. Menter's playing of Liszt and Rubinstein reminds London *Truth* of Wellington's remark to his men at Waterloo—"Hard pounding this, my lads! hard pounding this!" She is massive and handsome. Liszt says she is "très remarquable." Her technique is wonderful; but the critic says she is incarnate cleverness worked by steam.

... There is a man in northern New York who "pumps" an organ in one of the churches in that region and, though not over bright, is very enthusiastic as to his ability as an expert in "pumping." He remarked the other day concerning the playing of a lady of some local prominence as a musician, that he could "pump any tune into an organ that Mrs. W. could play."

... Among the passengers who arrived on the steamship Bothnia recently was Eva G. Cummings, who has been studying music during the last two years under the tuition of Lamperti, Arrigotti and other masters in Milan. She is said to have made a successful debut in Rome as *Margherita* in "Faust" and will return to Europe to fulfill an engagement in September.

... A. G. Sherlock, with an amateur company that includes some of the best musical and dramatic talent of Bridgeport, is playing "Pinafore" at Hawes' Opera House in that city. The principal characters are as follows: *Josephine*, Mrs. Clarence Swan; *Hebe*, Dora Schmitt; *Buttercup*, Addie Haight; *Sir Joseph Porter*, K. C. B.; *Fred S. Hawley*; *Captain Corcoran*, W. L. Swift; *Dick Deadeye*, A. G. Sherlock; *Ralph Rackstraw*, F. Beddoe; *Boatswain*, Joseph Hammond. The chorus numbers fifty voices, and the performance is said to be excellent.

... The fortieth season, 1881-1882, of the Philharmonic Society, of New York, will be under the direction of Theodore Thomas. The two hundredth concert of the society will be given during the season. The orchestra will be 100 strong and augmented to 125 performers for special occasions. The best orchestral players in New York belong to the society. The society will give six concerts, preceded by six public rehearsals, on Friday afternoons and Saturday evenings, at the Academy of Music. At the first concert, which will take place

November 12, a symphony composed for the society will probably be performed. Arrangements are now being made in Europe to make the coming season the most attractive one in the history of the society.

... The Festival Association, under the presidency of George William Curtis and the musical direction of Theodore Thomas, is progressing well with the preparations for the festival. Arrangements are now being concluded with some celebrated artists and composers. There will be three afternoon performances and four evening concerts. The first evening will be devoted to Bach and Mozart, the second evening will be the Beethoven night, the third evening will be the Handel night and the fourth evening will be devoted to modern composers. A number of well known European composers have offered special compositions, and have also offered to conduct their own works, and it is probable that this feature will be a special attraction of the festival. The chief responsibility of the festival will rest upon the two choruses—the New York Chorus Society and the Brooklyn Philharmonic Society, each upward of six hundred strong. But they will receive valuable assistance from singers of other cities for the regular performances, while for the Handel night special arrangements have been made for a much larger chorus.

... The story of "Il Demonio," Anton Rubinstein's opera, which was produced in London a few nights ago, is of a romantic kind, involving the antagonism of good and evil, as embodied in the characters of the *Angel of Light* and the *Demon*, the latter of whom falls in love with *Tamara*, daughter of *Prince Gudal* and betrothed to *Prince Sinodal*, whose death is wrought by the jealous *Demon*, who causes the Prince to be attacked and slain by Tartars on his journey to the castle, where the wedding celebration awaits him. The arrival of the Prince's corpse is followed by the despair of the expectant bride who determines on ending her days in a cloister, where, however, the recollection of the *Demon's* persecution still troubles her, and in the midst of her meditations he enters, and a long and highly dramatic scene ensues, in which the evil influence is on the point of prevailing when the *Angel* appears. The *Demon* is vanquished, and consigned to the abyss; a thunderbolt strikes the nunnery, which falls to ruins, and *Tamara* is seen born to Heaven by a group of angels.

... The season of 1881-1882 will be the twenty-fourth in the history of the Brooklyn Philharmonic Society, and, as usual, Theodore Thomas will be the conductor. The orchestra will be increased to about 100 performers, and the society will have the assistance at two of its concerts of the chorus it organized last season, and which will number this season not less than six hundred voices. The chorus will hold regular private rehearsals on Wednesday evenings, commencing September 21, under the direction of Mr. Thomas, and will take part in the festival in May at the Armory. The society will give twelve public rehearsals and six concerts during the season at the Brooklyn Academy of Music as follows: First rehearsals, Wednesday afternoons; second rehearsals, Friday afternoons; concerts, Saturday evenings. This society is making special arrangements for solo artists in Europe for the coming season.

... The New York chorus has been organized as a permanent singing society under the musical direction of Theodore Thomas. The following is a list of its officers: Carl Schurz, president; William Steinway, Richard Irvin, Jr., vice presidents; Charles Lanier, treasurer, and Frederick A. Marquand, secretary. There is a board of thirty directors, consisting of well known New York gentlemen. The chorus, now numbering some five hundred voices, will be increased to upward of six hundred singers. In preparing for the festival the society will give two concerts, preceded each by a public rehearsal at Steinway Hall. These performances will be given with the assistance of a large orchestra and distinguished solo artists.

CORRESPONDENTS' NOTES.

BLOOMFIELD, N. J., July 2.—The second concert of the Bloomfield Amateur Concert Band was given at Library Hall, June 27, before a large and fashionable audience. The programme was as follows: Fantasia, Stradilla (Floten)—Band; Quartet, The Chapel (Mendelssohn)—Messrs. Bliss, Bartholomew, Langstroth and Maxfield; Song, Farewell (Graham)—T. M. Marson; Duet, Selection—Messrs. Post and Gilbert; Song, Magnetic Waltz (Arditi)—Miss M. A. Weaver; Selections, "Olivette" (Audran)—Band; Anthem, Cast thy burdens on the Lord—Messrs. Bliss, Bartholomew, Langstroth and Maxfield; Serenade, "Pleasant Dreams" (Ripley)—Band; Song, "Tell Me My Heart" (Bishop)—Miss M. A. Weaver; Polka Eleanor (G. Wiegand)—H. W. Post; Song, "She Wore a Wreath of Roses" (Knight)—T. M. Marson; Medley, "1877" (G. Wiegand)—Band. The band is composed of the young gentlemen in the town who have a taste for music and have developed it in this direction under the efficient leadership of Geo. Wiegand (the leader of Crook's Band, New York). They are improving very much. The medley "1877" was the best played of this part of the programme. The worst faults and the hesitancy in commencing and also the bass played out of tune. With these minor faults corrected, their playing will be very enjoyable. Miss Weaver, a soprano with a good natural voice, sang her selections very well, and Mr. Marson, the tenor, was fair. The selections by Messrs. Post and Gilbert were well done.

These gentlemen were former members of Crook's Band. The concert on the whole was good; but was dragged out to twice the length it ought to have been by unnecessary encores, making it a little tedious.

FRANK.

BURLINGTON, Ia., June 30.—Henry Wallhaf's concert took place last week at Mozart Hall. Quite a large audience was present. An excellent programme was prepared and very well rendered. The principal numbers were played by Mr. Wallhaf's pupils, all of which reflected much credit upon his teaching. Miss Sadie Turner appeared for the first time since her return from the East, much to the delight of her many admirers. Mr. Wallhaf is entitled to very much credit for the concerts he has given us. We trust he will continue to give them and earnestly hope they will be well patronized. Emma Nelson was married to John C. Winter on June 15. The wedding was an elegant affair. Numerous and costly presents testified to the popularity of the couple. They left for the East, to be gone several weeks. Haverly's Minstrels drew a light house last week. They gave the best entertainment of the kind we ever saw in Burlington. A great many of our musical people are in Chicago, attending the Sängersfest.

MAX.

CHICAGO, June 30.—The twenty-second Sängersfest of the Sängerbund opened here yesterday. The weather was most propitious, being very cool and delightful. The formal opening took place yesterday afternoon, on which occasion speeches of welcome were made by Louis Wahl and Mayor Harrison. Ex-president Grossius, of Cincinnati, presented the flag of the Sängerbund to President Amberg, of Chicago. The ceremonies and speeches were interspersed with music by the grand orchestra and vocal numbers by the chorus. At the conclusion the orchestra gave Von Weber's "Jubel Overture," after which the association dispersed. Not far from 7,000 people were present, and all seemed to enjoy the music, though but few were near enough to hear the remarks. The southern portion of the exposition building has been separated and fitted up as an amphitheatre, somewhat resembling its form during its occupancy by the republican convention. The walls are hung with large paintings of composers and other musical celebrities, from Handel and Bach to Wagner and Brahms. At the back of the stage are portraits of the four principal soloists of the "Fest," Leutner, Cary, Candidus and Remmert. The decorations are not showy, but in excellent taste. The acoustic qualities seem to me exceptionally good for so large a building (said to be capable of accommodating ten thousand people). I tested it at various points, and found that at the top of the tiers of seats at the extreme end of the hall Remmert's words were all clearly distinguishable, though seeming far away, while upon the floor at the foot of these tiers the sound was much less satisfactory. The building seems wholly free from any disagreeable echo, and the tones of the soloists as well as the chorus and orchestra seemed to carry well. But the best place for hearing I found (as would naturally be expected) the third of the area nearest the stage, there seeming to be little difference between places directly in front of the stage and those at the side. The first concert of the "Fest" was given last evening; Max Bruch's "Odysseus" being the work presented. The parts were distributed as follows:

Odysseus, König von Ithaka.....(Bariton).....F. Remmert
Penelope, seine Gemahlin.....(Alt).....Annie Louise Cary
Alkinoos, König der Phäaken.....(Bass).....A. Leiermann
Arete, seine Gemahlin.....(Alt).....Rosa Kellner
Nausikla, ihre Tochter.....(Sopran).....Mad. Peschka-Leutner
Steuermann.....(Bass).....O. Schueler
Pallas Athene.....(Sopran).....Mad. Peschka-Leutner
Leukothea.....(Sopran).....H. McCarthy
Geist der Antikleia, Odysseus' Mutter.....Rosa Kellner
Hermes, der Götter-Hote.....W. Candidus
Chor von Odysseus' Gefährten, der Geister der Verstorbenen, der Sirenen, Tritonen, Nymphen, der Phäaken, Rhapsoden, Ruderer und des Volkes von Ithaka.

Miss Kellner was for some reason absent and Miss McCarthy sang her part. The honors of the evening belonged to Miss Cary and Mr. Remmert. Miss Cary, after her song, "Wearing a Garment," was the recipient of the most enthusiastic applause, the most hearty and spontaneous outburst of the evening. Mr. Remmert hardly did himself justice in his first number, but he soon warmed up to his work and sang with a spirit and abandon that were delightful. Mr. Candidus had only a minor part, but sang what little was assigned to him in a careful and extremely artistic manner, giving promise of remarkable excellence in the works which are to follow. Mme. Peschka-Leutner was hardly afforded an opportunity of showing of what she is capable, though her singing was conscientious and generally satisfactory. An occasional tendency to sharp was observable, and it is certain that her voice shows some signs of wear, though it is, perhaps, unjust to judge her from a single hearing in a part manifestly unsuitable to her style. Yet it seemed to me that it was hardly the same voice that delighted me in Leipzig many years ago. The obligato of engine whistles and blowing off steam, though once or twice heightening the general effect of a chorus, was often intensely disagreeable, especially in the softer passages. The chorus sang with good precision as a rule, but their higher tones were often unsatisfactory and not always true to the key. The basses produced a magnificent volume of tone, and the tenors were also extremely satisfactory in this respect. The altos were somewhat weak. The fortissimos of the chorus were often really splendid. This afternoon the first matinée will be given. H. Clarence Eddy closed his series of national programmes last Saturday

with organ works of German composers of the present century. The programme was as follows:

1. Prelude and Fugue in C Minor, Op. 37, No. 1.....Mendelssohn
2. Introduction, Theme and Variations in A, Op. 47.....Hesse
3. Sonata in E Minor, Op. 19.....A. G. Ritter
4. Fantasia in E Minor (Manuscript).....Merkel
5. Sonata-Pastorale, Op. 38.....Dedicated to H. Clarence Eddy.
6. Theme and Variations in C (Manuscript).....Rheinberger
7. Concert Fugue in C (Manuscript).....Thiele
8. Grand Sonata in C Minor (the 94th Psalm).....Reubke

Aside from the Sängersfest, musical circles are very quiet at present.

FREDERIC GRANT GLEASON.

FARGO, D. T., June 28.—Irving-Nielsen Concert Company are billed for Fargo June 30 and July 1, at McHenche's Hall, en route for Montana. E. Remenyi purchased \$5,000 worth of city property, and gossip reports him building a fine opera house some time in the future. The Smith Family, of Ohio, are billed at Bruno Opera House 28th, and no doubt will give a fine concert. Helen Potter's "Pleiades" are expected here when they return for Colorado.

ZIP.

LA CROSSE, Wis., July 1.—Hattie Schell, of La Crosse, who left here nine years ago to receive vocal instructions from Mrs. Marchesi at Vienna has returned as an accomplished opera singer, and is desirous of remaining with her friends and relatives until fall. During her long absence she has had such experience in her art as few have acquired, and she met with a heartier recognition than is generally given to an American vocalist. She sang with eminent success in opera in many of the principal cities of Germany, Berlin being the chief seat of her triumphs where she gained the highest commendation for her lyric gifts and vocal capabilities. I. Tippmann and W. Kenneit are expected home daily from the Cincinnati College of Music. Prof. Hoffmann is writing an instrument duet for the piano which shows excellent taste and signs of popularity.

BEN MARCATO.

NEWARK, N. J., July 2.—The Harmonic Society has engaged the services of Walter Damrosch as conductor for the coming season. It proposes to give a series of concerts on a scale never before attempted in this city. An orchestra of fifty pieces from the best attainable professional talent will be engaged for each concert. The works to be performed will be Berlioz's "Requiem" about November 1, the "Messiah" during the holidays, and "Elijah" at the close of the season. In addition to the "Requiem," the "Choral Fantasia" by Beethoven will be given, and the society hopes to have Dr. Damrosch lead it, in which case Walter Damrosch will play the piano solo. The Harmonic Society received very high praise from Dr. Damrosch for its share in the late May Festival, and it is hoped that with such a prospectus the people of Newark will heartily support the society in its efforts to provide such a series of concerts. The musical people of this city will be pleased to hear that the Orpheus Quartet has been reorganized, and that it has begun rehearsals again. Owing to the business engagements of Messrs. Post and Dennis, the Quartet was not heard in Newark last season; but their places having been filled by H. M. Crowell and C. D. Ostrander, the first appearance of the Quartet will be looked for with great interest. Under the efficient leadership of Frank A. Pettit (the basso) this quartet was not only well known and a great favorite in this city; but in Elizabeth, Orange and Montclair it has had a number of engagements, and has always been greeted with great applause. The alto, Fred Martin, still remains in his old position. Agnes Clark, a pupil of Edward Fabian, of New York, sang a solo with great applause at the High School commencement last week.

FRANK.

RICHMOND, Ind., June 24.—The fifth annual meeting of the Music Teachers' State Association, which has been in session here for the last three days, closed to-day. The attendance has been larger, and the proceedings have been much more interesting and profitable than at any preceding meeting of the association. Several very excellent papers were read, and nearly all were followed with lively discussions, which brought out many points of interest and value. Notwithstanding the conflicting opinions, however, the utmost good feeling prevailed throughout the entire session, and there were many expressed regrets when the hour of adjournment arrived. This association being the pioneer of such meetings, it has had to struggle hard to "stem the tide;" but the success of the last two meetings will make "clear sailing" for the future. The example set by the Indiana music teachers ought to be followed in every State. Two excellent concerts were given in Grace M. E. Church, which were well attended by the citizens of Richmond. The following is the programme of the first concert: Organ solo, Fugue in G Minor (Bach), Frank R. Webb, of Lima, Ohio; baritone solo, "Tis I" (Pinsutti), W. J. Stabler, New Castle; piano solo, "Concert Polka" (Pattison), Bessie Hough, Franklin; violin solo, "De Berliot's Fifth Air and Variation," J. M. F. Snodgrass, Logansport; Piano Duet—a "Golden Legend" (Dudley Buck), & "The Jolly Blacksmith" (Paul), Mrs. Ed. Kahn and Mr. Stabler, New Castle; Organ Solo, overture "William Tell" (arranged by Dudley Buck), F. R. Webb; Cornet Duet, "Norma," Messrs. Connors and Bates, Columbus; vocal duet, "Excelsior" (Balfe), M. Z. Tinker and J. A. Zeller, Evansville; drum solo, "Drummer Boy of Shiloh," W. H. Mershon, Wabash (Mr. Mershon is the original and famous Drummer Boy of Shiloh, who is now a prosperous music

teacher at Wabash, Ind.) piano solo. Selections from "Norma" (arranged by Labach), Claribel Watson, Columbus. The officers elected for the next annual meeting are M. Z. Tinker, of Evansville, president; W. J. Stabler, of New Castle, secretary, and Bessie Hough, of Franklin, treasurer. Logansport was selected for the next place of meeting. After the adjournment of the association, the Chase Piano Company kindly furnished conveyances for all who wished to visit its factory, which was thoroughly enjoyed by a large number of the members.

MARK MARVIN.

RICHMOND, Va., June 30.—As the weather grows warmer, musical items grow beautifully less. At Sanger Hall Garden, on 17th instant, Kishich Band inaugurated the open-air concert season to a large audience; at Mozart Hall, on 20th, a concert by Mr. and Mrs. Pierie Bernard, E. W. Hoff and amateur talent for the benefit of F. Company, First Virginia Volunteers, drew a fair audience. The Mozart Association had a revival of "Pinafore," and gave that hackneyed opera on the 22d in place of its regular musical to a full house, with Lillie Bailey, of Philadelphia, as Josephine, M. Cunningham as Captain Corcoran, Mrs. Bernard as Buttercup, and Pierie Bernard as Sir Joseph. The audience were as lavish with applause, and seemed to be as much pleased with the performance as if it was the first time the opera had ever been presented. The musicale on the 30th drew a good house, despite the hot weather and short programme. Mr. and Mrs. Bernard have opened the Richings-Bernard Conservatory of Music, and are now prepared to receive scholars from parts of the country who may desire to place themselves under their charge for a course of vocal or instrumental music.

B.

SCRANTON, Pa., June 29.—The first of a series of concerts under the auspices of the Battalion Band of the Scranton City Guard on the evening of the 28th, was an event of interest in musical circles, and a fine audience was present to listen to the programme presented. The Battalion Band, under the direction of Prof. H. E. Cogswell, has become one of the finest bands in the State. Everywhere they appear they receive the same favorable mention, and our citizens show their appreciation by a generous support which is always so encouraging. Prof. Cogswell is also a composer of band music, and his pieces are played by the finest bands throughout the country. The band was assisted by the English Glee Club, under the direction of Stella Seymour. I have spoken of this club in previous letters, and will only add that on this occasion they acquitted themselves most creditably. The following is the programme: Potpourri, from "Martha" (Flotow)—Battalion Band; Hallelujah Chorus (Handel)—Vocal Union Society; Tuba Solo, "Thunder Polka" (Read)—Wm. Price and band; Competitive drill between members of Company C; Selection from "Maritana" (Wallace)—Battalion Band; "Little Jack Horner" (Caldicott)—Vocal Union Society; Medley, "Musical Pow Wow" (Beyer)—Battalion Band.

F. C. H.

WILMINGTON, N. C., June 26.—The Gounod Musical Club of Charlotte played "Pirates of Penzance" to a fair audience Monday, June 20. Mrs. G. F. Bason as Ruth was undoubtedly the best singer on the stage; Mamie Lyon as Mabel sang "Poor Wandering One" with much effect, and brought down the house and a shower of bouquets. She has a sweet and mellow voice, though, unfortunately, it lacks volume. Little favorable comment can be made upon any of the male singers. Frederic was simply deplorable; the Pirate King had a better voice, which was greatly marred by his forgetting his lines. The Major General was about the best of the gentlemen singers, if any distinction can be drawn. The stage managing was poor. Professor E. Van Leer, with the Arion Quartet, appears at the Opera House next Monday evening, the 27th, 1891.

ED. A. O.

FOREIGN NEWS IN BRIEF.

... The Leipzig correspondent of the London Musical Standard says: On the whole the pupils leaving the Conservatorium this year are quite up to the usual standard, and it will be well worth the while of impresarios to keep their eye on Thos. Martin, of Hull; Mr. Haynes, of Great Malvern; Mrs. Ravenscroft, of London, and Miss Hickling, of Nottingham.... Another celebrity, sufficiently precocious, has appeared on the scene at Frankfurt. It is Willy Wollmann, fourteen years old.... Not satisfied with having set to music "Il Barbiere di Siviglia," Signor Graffigna is now doing exactly the same with "Il Matrimonio Segreto.".... Carl Rosa's English Opera Company has terminated successfully the tour in the English provinces. It was forty-three weeks in duration. The greatest success obtained was in Dublin, with Ponchielli's opera, "I Promessi Sposi," of which an English translation was given.... A Paris journal says in the most serious manner that Patti in "Semiramide," at the Covent Garden Theatre, London, magnificently executed the aria, "Ebbene a te feris," and Ravelli in "Il Trovatore," at Her Majesty's Theatre, the aria "Di quella piva.".... Sig. Dumaine, the future impresario of the Tacon Theatre, Havana, has been in Milan, and will take a tour in Italy in order to try and engage some of the best artists whom he may hear.... During the coming season will be represented for the first time in Italian, "Jean de Nivelle," by Delibes, at the Imperial Theatre, St. Petersburg. The artists have already been selected

to interpret the chief parts of this opera. They will be: Signore Repetto, Nordica, Tremelli and Prandi; and Signori Marconi, Bouhy, Povoleri, &c.... At the Municipal Theatre, Reggio (Emilia), the new opera, "Giorgione," by Magnanini, has been given with fine success. The prima donna, Marziali, made a great hit in the chief rôle.

BRIEF PERSONAL MENTION.

ALBANI.—Mme. Albani, *on dit*, will appear in December for a few nights at the Royal Opera House, Berlin. Among the characters selected for the occasion is that of *Elsa*, which she will sing in German.

BENEDICT.—Sir Julius Benedict recently gave his forty-sixth annual concert in London.

COPLESTONE.—Florence Coplestone is at Bath, L. I.

DAISCHES.—Sophie Daisches, of Wilna, a pupil of the Leipzig Conservatory of Music, has exhibited much talent at the late examination held of the pupils. She played a Chopin "Polonaise" with much brilliancy of execution and depth of expression.

DENGREMENT.—Maurice Dengremont, the young Brazilian violinist, will begin in October an extended concert tour.

DUPONT.—Mons. Dupont, the new conductor at the Covent Garden Theatre, London, is said to have displayed great ability. He brought out several new points in "Lohengrin" and thus pleased the Wagnerites.

DULCKEN.—Ferdinand Dulcken, the pianist and composer, is slowly recovering from his severe railroad accident. He is spending the summer at Tremont, N. Y.

GRECO.—I. Greco has been added to the list of vocal professors of the College of Music for the next season.

HASSELBRINK.—Carlos Hasselbrink, the violinist, has recently appeared in Baltimore with much success. He will begin a six weeks' engagement in Cincinnati, July 12.

HICKLING.—Amy Hickling, a young English woman, has succeeded in pleasing Leipzig musicians by her performances on the violin. It is said she is likely to make her mark as a female violinist.

LITTA.—Maria Litka, the well known soprano, it is said, will be married in September.

MAPLESON.—J. H. Mapleson, after a provincial season of opera in England, will sail for the United States on September 27.

MILLS.—S. B. Mills, the pianist, intends to take a rest in the Adirondack Mountains.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

...In the thirteenth part of "A Dictionary of Music and Musicians," edited by George Grove, LL.D., and recently published by Macmillan & Co., there is an admirable article on "registration," which will be read with interest by all organists and those at all fond of the organ as an instrument.

...Eugene Thayer, writing on the church organist's rights and privileges, says that "an organist has the right of access to the church and organ at any and all times when they are not in use for service." This assertion may go unquestioned in so far as the organist desires to use the instrument for his own practice, but when the question of using it for pupils enters into the matter, then a different aspect of the affair results. The difficulty in all such matters lies in the fact that there is really no recognized law upon the subject, and hence the various customs that prevail.

...W. T. Best's idea is never to have the stop-handles jerked in and out, as he denominates it a stupid and noisy plan. He would have vents to cut off the wind from the sliders belonging to the stops not required or being used. The various opinions expressed upon the same matters by organists of real ability, serves to show how little agreement there is among them concerning anything connected with the great and wonderful machine, known as the organ. The future may see something like a universal system adopted by organ builders and indorsed by organists, but some years will have to pass ere this comes to pass.

...Pleasant incidents are not too numerous between organists and their congregations. Sometimes, however, there are occurrences which take place that gratify the interested reader, on account of the hearty appreciation and good will shown by a society to its director or by a congregation or choir to its organist. Such a pleasant occurrence was in order recently in a provincial town in England. The organist was about to resign his position, when the members of the choir decided that his services should not, as far as they were concerned, pass by unrecognized. As an outcome of this feeling, the senior members waited upon the organist at his house at an appointed evening, and therewith presented him with an address. In this amiable and kindly way the organist and his choir separated, and left with each other the most pleasant remembrance. Generally speaking, it is quite otherwise, for it has been truly said that a cat fight is nothing to a choir fight.

What's in a Name?

GERMAN SONGS AND AMERICAN SINGERS.

A PHILADELPHIA MALE CHORUS WITH AN INTERESTING HISTORY—REMINISCENCES OF FRANZ ABT'S VISIT TO AMERICA.

ALTHOUGH not venerable in years the Abt Male Singing Society of Philadelphia has an interesting history, particularly in connection with the German song writer after whom it was named, which gives it more than a local importance. It is an old-fashioned but safe rule never to name a child after or erect a monument to a living person, and the members of the Abt soon realized the soundness of the principle upon which it is based. It was organized September 9, 1867, although not chartered as a corporate body until 1874. The last public concert was given in 1878, since which it has ceased to be an active organization, although the members retain an *esprit du corps* which brings them together once every year in the leafy month of June to sing again the numbers of the Arion and Amphion beneath the trees on the verdure-clad banks of the beautiful Schuylkill. The late J. E. Gould was chosen first president and Professor Aaron A. Taylor first conductor, under whose direction the first public concert took place in the same year with the following force of active members: First Tenors—W. A. Briscoe, Preston Butler, A. H. Darling, Edgerton Dillingham and Frank R. Thomas. Second Tenors—James Darling, William Foley, William N. Freeland, S. B. Miller and Jos. Monier. First Basses—W. W. Gilchrist, J. E. Gould, O. W. Miller, D. R. Paul and George F. Pierson. Second Basses—W. H. Borier, S. B. Brown, H. C. Cochrane, H. A. Nathans and A. R. Paul. Under Mr. Taylor, who served three years and declined a re-election, one public concert was given every year at Musical Fund Hall, and seven soirees at the society's rooms on Arch street. During the conductorship of his successor, Professor Michael H. Cross, who served four years, the active force increased to forty voices, and three public concerts were given every season, which were also continued under his successor, Professor Hugh A. Clarke, until the season of 1877-8.

For the first seven years of its existence the society maintained a high standard of admission to active membership, sight reading being an indispensable qualification. A strict adherence to this rule enabled it to attack works of more than ordinary difficulty and finish them in one evening. The Committee on Membership consisted of the conductor and one member from each of the four parts of the chorus. If the applicant was a second tenor, the member of the committee representing that part in the quartet vacated his place and sat in judgment with the conductor. Only a good reader could pass such an ordeal, and the result was a force of workers of a degree of proficiency seldom attained among male choruses.

An incident in the history of the society, illustrating this, is interesting as well as amusing. As fourteen numbers were sung at each concert, making forty-two during the season, and as the members only met one evening in the week for rehearsal, it was not possible to devote much time to any one number. Notwithstanding new music was being constantly purchased, the insurance on the library being as high as \$2,500 at one time, it was sometimes at a loss to obtain desirable new music. The Young Männerchor (German) Society had a fine number in its repertory—"Die Hoffnung" (Hope) by Mohr, and the leader (Mr. Hoffmann) courteously acceded to the request of Mr. Foley, representing the Abt Society, for permission to translate it into English, and copy the parts so that it might be sung at the following Abt concert. In the course of the conversation Mr. Foley inquired how long it would take to "sing" the number, when Mr. Hoffmann, thinking he meant to "study" it, replied "the Young Männerchor had rehearsed it for two months before singing it in public," but volunteered the opinion that "the Abt Society might possibly get it up in three months." This was too much for the Abt representative, who laughingly offered to wager a champagne supper for five persons his society would read it at sight and finish it at one standing inside of an hour, which Mr. Hoffmann accepted with the most absolute confidence of winning. The translation was made, parts were written and distributed to the members of the Abt for the first time on the Tuesday evening preceding the concert to take place on the following Saturday.

Mr. Hoffmann and a friend were present to witness the anticipated breakdown. The parts were first tried separately, commencing with the low basses, and when the first tenors had finished the melody the whole number was sung without a break in less than the time agreed upon, the conductor, who had been kept in ignorance as to the wager, pronouncing it ready to be sung at the concert. It would be difficult to describe the astonishment of Hoffmann; but when he recovered from it he declared himself not only willing but delighted to lose the wager, since it had given him the pleasure of hearing a performance he did not think possible, even by professional singers. The fact is, the Abt Society was not only composed of good singers, but contained a great deal of exceptional musical talent, several of its members having written works of more than ordinary merit for it, notably W. W. Gilchrist, Stephen Decatur Smith (S. D. S.), and the late J. E. Gould. In addition, the society represented in its ranks a number of gentlemen of wealth and social influence,

and in the first flush of enthusiasm over its early success a plan was formed to get Franz Abt to visit this country as the guest of the society, give him a grand banquet at the Continental Hotel, the proceeds of a complimentary concert at the Academy of Music, and send him back to Germany with a purse of a thousand dollars or more.

In 1868 James N. Beck, an accomplished musician, of Philadelphia, visited Franz Abt at his home in Braunschweig and presented him, on behalf of the Abt Society, with a handsomely framed engrossed certificate of honorary membership and a costly album containing a photographic portrait of each member of the Abt Society. He received Mr. Beck with formal politeness, and in the course of a conversation that ensued said he desired to obtain a position for his daughter as teacher of music in one of the female seminaries of this country. Mr. Beck expressed the opinion that his desire might be gratified, and promised to interest himself on her behalf, a promise which he faithfully performed. On his return to America he put himself to considerable trouble in the matter, and finally forwarded Mr. Abt an offer from an educational institution at Bethlehem, Pa., to give his daughter a salary of \$600 a year, in addition to board and washing. Whether Abt was dissatisfied with the compensation (which was twice as much as she could get in her own country) or not, Mr. Beck never had any means of knowing, as no acknowledgment of his courtesy was ever received.

The movements on the part of the Abt Society and its declared intention to bring Abt over to this country, came to the knowledge of the head of an enterprising piano firm in New York, which forestalled and frustrated the design of the Philadelphia Society, by offering Abt a guarantee of a large sum of money for a series of concerts in the United States, under his direction, which he accepted. The Abt Society was not aware of this arrangement, and on his arrival in 1872 appointed a committee to escort him to Philadelphia, which was apprised by telegraph that his movements were under the control of Mr. Steinway.

Notwithstanding this disarrangement of its plan, the society resolved to carry out that part of it embraced in the banquet and concert, and received from Mr. Abt an acceptance of the invitation to the banquet during his visit to Philadelphia, the date being left open, until his arrival in that city. That Mr. Abt would have realized a handsome sum from the concert which the society intended to give is evident from the success which always attended any performance given under its auspices at which the public were permitted to purchase admission, the attendance at their regular concerts being by special invitation. The Abt concert for the benefit of the Chicago sufferers netted \$1,028 and that for the hospital fund of the University of Pennsylvania over \$1,600.

The New York piano firm at once set in motion its machinery to stir up the enthusiasm of the German singing societies and make use of them as serenaders, performers, and ticket sellers for the concerts which advertised its pianos. The enterprise was successful and Abt returned to Germany at least \$25,000 richer than he came. That he was actuated solely by mercenary motives was made manifest by his conduct on his arrival in Philadelphia.

The Abt Society, from motives of delicacy, which were quite unnecessary in his case, did not make known to him the design of presenting him at the banquet with the gross receipts of the concert which it intended to give at the Academy of Music, and with a brutal disregard of the conventional courtesies of polite society he completely ignored the society which had honored him by adopting his name and bestowed upon him so much attention, never keeping his word to fix a day for the banquet. The German societies monopolized his time for a whole week in Philadelphia, and notwithstanding the discourtesy of Mr. Abt, the Philadelphia society appropriated \$150 for the purchase of tickets for the concert given by the German societies. This was done not out of respect for Mr. Abt, since his conduct had forfeited it, but because the members did not desire to be under any obligation (even apparent); and as Mr. Abt had dedicated six songs (of no particular merit) to the society, it was considered that money would discharge the obligation, if any existed,* as Mr. Abt was reported to have said, in reference to the banquet which had been tendered him, he "would rather have the money which it would cost." And so ends the interesting history of a society which, though an honor to the art it represents, takes no pride in the name it has honored.

J. TRAVIS QUIGG.

Music at Long Beach.

THE music at Long Beach this summer is under the direction of Kleophas Schreiner, who occupied the conductor's stand last year at this fine seaside resort. As most of the musicians composing his organization can play on two different instruments, he is enabled to give concerts with a military orchestra in the afternoon and with a string orchestra in the evening, or *vice versa*. Most of the performers are excellent *virtuosi* on their special instruments, and play with a verve truly delightful.

The programmes for last Wednesday, June 29, were not of the best, but were, upon the whole, interesting, especially that for the evening, which included a "Hungarian Dance,"

* These songs were published in Germany and, of course, of no pecuniary value to the society.

by Brahms, Mendelssohn's overture to the "Hebrides," Rhapsodie Hongroise No. 1, by Liszt, &c., &c.

The afternoon programme was quite light in character, and opened with a quaint and melodious "Triumphal March," by Cramer, which was followed by Auber's characteristic overture, "The Circassian," played with much *brio* and snap. Maillart's overture, "The Bell of the Eremit," exhibited the power and balance of the band, and was delivered with precision and breadth. The other lighter works were adapted to the taste of the masses.

Mr. Hoch's cornet playing is as smooth and expressive as ever, but one feels like demanding from him the exercise of greater passion and force. It is all too equal—too sweetly smooth. The tone he produces is round and pure.

Mr. Schreiner conducts like an officer. He is emphatic and precise, but it does not seem as if he felt or perceived the finer beauties of the composition. Poetry of expression is overcome by the dominant quality of absolute mechanical exactness. Mr. Schreiner is, nevertheless, a very able conductor, and in "march tempos" exhibits his strongest qualities. No one can visit Long Beach without being pleased with the music.

The Composer of Kathleen Mavourneen.

Kathleen Mavourneen, awake from thy slumbers,
The blue mountains glare in the sun's golden light;
Ah! where is the spell that once hung on my numbers?
Arise in thy beauty, thou star of my night.

THE Baltimore *Daily News* has the following: There lives at the present moment in an obscure street in Baltimore an old man whose years have reached beyond the threescore and ten of Scripture, and who, in happier days, composed that beautiful ballad "Kathleen Mavourneen," a song that has touched the hearts of the Irish people more than any other probably since Moore wrote his famous Irish ballads and arranged them chiefly to the national airs of his native country.

F. Nicholls Crouch, the subject of this memoir, was born in England, July 31, 1808. His family on both sides were distinguished members of the legal profession, the celebrated Judge Burrows on the father's side, Counsellor Nicholls on the mother's. The Crouch family were natives of Devizes, a market town of considerable importance in the county of Wiltshire, West of England, near which the battle on Roundaway Down was fought between the forces of King Charles I. and Oliver Cromwell.

The grandfather of the present subject was organist of St. Luke's Church, Devizes, for nearly sixty years, and for several years also filled the same honorable position in Clapham Church, in the county of Surrey.

At the early age of nine years Professor Crouch, of whom we are writing, played the bass at the Royal Coburg Theatre (erected in honor of the marriage of the Princess Charlotte, only daughter of George IV.). Here it was the subject of this memoir evinced that character for perseverance which has followed him through all his travels and professional career.

From the Minor Theatre (as all are designated the Surrey side of the river) he worked himself into "His Majesty's Theatre," and played a solo on the violoncello before Rossini. Bohra, then in the zenith of his glory, was conductor of the opera, and was so pleased with the boy's devotion to his profession that he made him his pupil. At the age of twenty strong indications of vocal excellence manifested themselves, and Bohra transferred his pupil to Wm. Hawes, master of St. Paul's Cathedral, Westminster Abbey, and the Chapel Royal boys.

Here young Crouch studied the Episcopal High Church service and the mighty works of Handel. In 1822 a body of English noblemen, with King George IV. as high patron, established the Royal Academy of Music, in Hanover Square, London. To become a royal student was the next aim of our ambitious balladist; but the princely fees demanded, to most minds, would have precluded all hopes of success. Not so with young Crouch. He wrote a plain statement of his position and the love he held for his profession, demanding of the board of managers and the professors of the institution a patient hearing and an examination. That examination terminated in his being enrolled a royal student the week following, and his masters, appointed by the managers, were Dr. Crotch and Thomas Attwood, harmony; Signor Crivelli, Italian singing; Thomas Hayden, pianoforte; Richard Lindley, violoncello; Signor Pistrucci, Italian language.

While studying under this galaxy of talent, he, together with the students of the college, was in frequent attendance at Buckingham Palace, the Pavilion at Brighton, and Windsor Castle. By royal command at the death of George IV. he and the senior students were commanded to attend the coronations of William IV. and Adelaide; after which, he, with others, was appointed gentlemen of Her Majesty Queen Adelaide's private band.

Then it was Crouch became principal violoncellist at Drury Lane Theatre, under old Stephen Price's management, of American renown, and here he wrote his first ballad, "Zephyrs of Love," for Annie Tree, and "The Swiss Song of Meeting," for Madame Malibran. After a servitude of years at the Patent theatres, lured by the hope of gain he embarked in mercantile pursuits, and, with others, under the name of Chapman & Co., established one of the largest rolling mills for the manufacture of zinc on the Dart stream, Dartford, in Kent, for ship sheathing, roofing, &c., and finally applied the

metal to drawing purposes, substituting zinc plates for lithographic stones. This art he patented under the name of zincography.

But while traveling the West of England as representative of the firm, chance once more brought him into the concert room at Plymouth, Devonshire. His manly voice and high musical attainments won all hearts, and his name becoming known to some of the naval and military officers stationed in the citadel, government house, and dockyard, his stay was made long enough to find himself ruined in business by his commercial partners, but firmly established as a professor of music by his admiring friends. In Devonshire, on the banks of the Tamar, he wrote "Kathleen Mavourneen" and the greater portions of his Irish work "Echoes of the Lakes." At the death of William IV., he was commanded to attend the coronation of Queen Victoria. This he did; and while in London, the firm of D'Almaine & Co., Soho square, offered him the superintendence of the establishment at a yearly salary, and to contract for all his compositions for the next seven years. This was agreed to, and he left Devonshire once more for the metropolis. At this particular period of time Captain Maryatt was editing "The Metropolitan Magazine," Howard sub-editing, Mrs. Crawford writing her autobiography. The popularity of "Kathleen Mavourneen" created a password among the above named writers, an introduction was sought, and the warmest friendship made between all parties.

Mr. Crouch became the musical reviewer on the magazine, and through its medium became known to all the reigning poets and lyrists of the time—Mrs. Crawford, Mrs. Abdy, Mrs. Hemans, Mrs. Norton, Miss Mitford, Alaric A. Watts, Thomas Bayley, F. W. N. Bayley, Douglas Thompson, Jno. Hewitt, Carpenter, Gill, Lemon, Douglas Jerrold, A. Beckett, Thackeray, McKay, Campbell, Rogers, Morton, Sheridan Knowles, and a host of others. These kindred spirits would meet at Mr. Crouch's soirées, and from those pleasant unions we date the creation of "Echoes of the Lakes," "Echoes of the Past," "Bardic Reminiscences," "Songs of the Past," "Songs of the Olden Time," "Songs of a Rambler," "Songs of the Parish Wake," "Songs of the Seasons," "Songs of the Abbeys and Cathedrals," "Sketches of the Emerald Isle," "Hours of Idleness," "Roadside Sketches," "Songs of Shakespeare," "Friendship's Offering," "Songs of a Voyager," "Wayside Melodies," "Songs of Erin," "Songs of the Bards," "Beauties of Other Lands." Let it be understood these are elaborate works, each distinct, separate and perfect in itself. We have then to glance over his labors in the "Musical Bijou" for nine successive years—his MS. operas, "Sir Roger de Coverley" and "The Fifth of November, 1670," his many volumes of poems and plays, and some idea may be formed of his versatile genius and untiring energy.

In addition to all these literary and musical acquirements he possesses an indomitable energy in prosecuting the dissemination of music as becomes an artist. He is the founder of many musical societies, sacred and secular, and produced in the Eastern States Rossini's "Stabat Mater," with his own translation, and in Philadelphia Mehul's Oratorio "Joseph and his Brethren," with original scenes, recitations and entre acts, some plays, travesties, poems, satires, and before the war edited the musical department of "Godey's Magazine," and conducted the finest choir in the city, and directed a national academy of music in Washington, D. C., founded upon the European system.

In 1849 Max Maretzek and the subject of this memoir were fellow employees in Her Majesty's Opera in the Haymarket, London, England, the former as chorus master, the latter as violoncellist, in the orchestra, under the direction of Michael Costa, now enjoying the title of knighthood conferred by the Queen for transcendent abilities as a musician. At one of the rehearsals of Verdi's opera, "Masnedà," Max, in a cursory way, said, "Crouch, I am going to open the opera in the Astor Opera House, New York; if you go with me I'll give you the place of Cembalo in the orchestra." Ambitious for position, the offer was accepted, and on November 10, 1849, they arrived in New York.

After a prosperous season the company went to Boston, but failed for want of patronage, and the employees separated for other places. In Boston Mr. Crouch became the friend and acquaintance of George P. Reed, the publisher, and through his instrumentality was introduced to a music seller, by name Jacob Paine, of Portland, Maine. Here he lectured on music, before the Sacred Harmonic Society, and finally was unanimously elected musical director of their concerts, producing, for the first time in the Eastern States, Rossini's "Stabat Mater," Matthew Lock's music in Macbeth, the repertoire of English glees and madrigals, and gems of musical lore, unknown at that time to Eastern folk. Sundays found him in the choirs of Dr. Dwight's or Dr. Chickering's church, until his services were secured by Father Macdonald for St. Dominick's Catholic Church, over which Bishop Fitzpatrick, of Boston, presided.

In the city of Portland he followed his profession with assiduity, accumulated money, and during seven years' residence there taught all that desired a knowledge of music. He then determined to go to California; but on reaching Philadelphia en route, he was detained by the illness of his wife, and running short of money sought for work. By Dr. Cunningham's interest with friends in Washington, D. C., he started successfully in that city, and fortune smiled once more. He became the musical director of St. Matthew's choir and taught the *Ale* of the city. He then went to Richmond, Va., where he sang in St. Paul's Church, under the Rev. Dr. Minnecarode.

When the civil war broke out he entered the Confederate service, and when peace was restored he went to Baltimore, Md. For ten years he has been working in a factory as a varnisher, but is now out of employment, and is anxious to re-enter the musical profession.



NEW YORK, SATURDAY, JULY 9, 1881.

HAVERLY'S INVADING ARMY.

THERE really is no observable limit to the energy and enterprise of J. H. Haverly. Having thoroughly vanquished the United States, he intends to subjugate the British Isles, and is at this moment engaged in the task of equipping an expedition for that purpose. It will be remembered, not only now, but long after the New Zealander has surveyed things from London Bridge, that the year of grace 1880 was the date of Mr. Haverly's first reconnoitre of England's European empire. He selected a crew of hardy mercenaries whom he disguised with stove blacking, and under the guise of entertaining the unsuspecting people of England spied out all the land. Little did they dream while Emerson and Rice were cracking their time-honored jokes that they were being weighed by the little Napoleon, and that an estimate was being formed of what they could stand. It is a question whether they have yet realized their position, or whether they will detect the fell design which is covered by Mr. Haverly's new move.

Even his Royal Highness the Prince of Wales, who seems to be an indispensable adjunct to American theatrical ventures in London, was apparently quite taken in by the boys. However, an invading army of sixty persons in an armor plating of burnt cork was hardly sufficient to take London by storm and execute other necessary movements looking to the complete possession of the island. Hostile operations were therefore postponed until this year when Mr. Haverly will make a descent in force. The Mastodons have been largely reinforced. They will still cover their designs under the guise of minstrelsy; but at least two hundred veterans will be landed about July 20 on British soil. There will be a quadruple row of musicians and vocalists in the first part; sixteen end men will divide the labor of exhuming long forgotten pleasantries; forty athletes will astonish the weak gymnasts of the world's metropolis with the loftiness of their kicks; fifty exuberant persons will dance in clogs and pose themselves as statues, and, just when the audience has been lulled to repose by twenty-five stump speeches simultaneously uttered, the whole troupe will appear and declare the capital at its mercy.

What Mr. Haverly will do with England after he has taken it nobody seems to know. He himself preserves a mysterious silence on the subject. His object cannot be to raze the island over for minstrel talent, since he has all that there is in the world. The chances are that he wants to bring over the Tower of London, Westminster Abbey, the British Museum and St. Paul's Cathedral for exhibition here, or, at the very least, secure a site for a treasure house in which to store the forthcoming billions expected from his mines.

MR. BOOTH'S RETURN.

IN the presence of comets, stars, even the luminaries of the theatrical firmament, sink into insignificance and inattention. But for the presence of the new comer, the trouble in the Legislature and divers other sensational matters, Edwin Booth's modest return to New York would have been an event of great importance. However he had what has come to be known as a good send-off, and whether a man goes to Europe, the altar or the cemetery, everything depends, we are given to understand, on the send-off.

People who take the last two journeys are supposed not to return; but in the case of mere visitors to the other side their restoration to their native land is so much a matter of course that, perhaps, a reception would be out of the common and in bad taste. It is just as well, perhaps; because in bidding farewell to a person of distinction a poet is safe. The object of his attack puts miles, puts leagues between them as *Julia* says, and has forgotten and forgiven all enmities before he returns. To assail him with good wishes in bad verse and take the chances of meeting him on the Rialto next morning, would be reckless temerity.

Nevertheless there is no doubt that the American people are very glad to welcome Mr. Booth back, and to congratulate him upon the excellent way in which he upheld the national colors in London. If Mr. Haverly had had the honor of dining with the Prince of Wales he

would unquestionably have smuggled a photographer into the dining-room and had a huge cut made of the group with his Royal Highness in the act of helping him to ham, and this would have taken the place of the beautiful likeness of Mr. Haverly which adorns the stage when his minstrels play. Mr. Booth, in answer to the interviewers, adroitly shunned the subject of dinners and pleasantly told them many things of more or less importance.

It is distressing to learn that the appalling poverty of his company was due equally to an interposition of Providence and the meddling of the law. One good actor whom he had engaged was killed in a railroad accident, and another was enjoined by the courts. This melancholy combination of circumstances, together with the fiendish malignity of a stage manager, whom Mr. Booth cannot otherwise characterize than as "bad," resulted in a series of performances in which all the good acting was thrown upon the unfortunate star performer, while all the indifferent work fell naturally to the supporting company. This was at first puzzling and a little annoying to the audience, but they soon got used to it. Mr. Booth, it is unnecessary to say, felt quite at home.

Irving proved himself just the right kind of a fellow, treated Mr. Booth handsomely, and neglected to play "Hamlet" while he was in town. It is not clear that he refrained on conscientious principles or even from courtesy. It was probably because, as Mr. Booth expressed it, he had a great deal of "new business" in the play, and, being one of the best of stage managers, understood the value of keeping his discoveries to himself. However, he need not be afraid. Much of Mr. Irving's "new business" in "Hamlet" is of such extreme novelty that the American public would not tolerate it in a native artist. English audiences would applaud him if he dressed his hero in hoop skirts and sang his lines to the tune of "Empty is the cradle, baby's gone."

For the rest, Mrs. Booth is still very delicate, but with care and attention may recover. That she will get this is a matter of course. It is, indeed, something gained that she has crossed the Atlantic safely after having been given up, and every reader of THE COURIER will give her all the assistance toward return to good health that good wishes can render. Much of the future of Mr. Booth's movements depends upon her health. It is likely that by the time Mr. Booth plays Seakespearean tragedy in German the Meiningen company will have improved American taste.

A GREAT DEAL IN A NAME.

IT is all very well to sneer at the claims set forth by J. Z. Little that the "World," one of the most successful pieces of the day, is nothing more or less than an expensively elaborated version of his play, "Roving Jack," but that does not settle the case by any means.

Dick Turpin was a person of infinite wit; but his jovial repartee that his accusers were condemned idiots was not sufficiently convincing to save his neck from the hangman's noose. Indeed, it is only in theatrical matters that a pooh-pooh is considered an unanswerable argument. From the manager down to the call boy a snub is supposed to be the very quintessence of proof, while the dictum of a critic who knows how to shrug his shoulders has settled the fate of many a deserving aspirant for fame.

It is not quite clear why claims should be so summarily rejected, and perhaps if Mr. Little had been a trifle less modest than he is the courts might be called upon to reverse the flippant decisions of the interested parties who have squelched him with a breath. Mr. Little claims that years ago he wrote a play entitled "Roving Jack," and played it in New York and other cities. It was essentially a drama of thrilling situations, and drew excellent gallery audiences. Never supposing that people of good taste and long purses would become interested in a play which newspapers pooh-poohed as sensational, improbable, blood and thunder rubbish, he omitted to copyright it. Consequently he has no legal case.

Nevertheless, no candid mind can fail to admit, after seeing the "World" and reading the outline of "Roving Jack," which we dimly remember having seen somewhere, either as a whole or in part, without acknowledging that the constructor of the former owes a great deal to the writer of the latter. The most thrilling and realistic scenes which have made the "World" famous and have gratified thousands of people in the leading playhouse of New York, have long ago been applauded by gallery gods in other theatres frequented by less fortunate and well favored audiences. That Mr. Little should feel chagrined and express his disgust in words is but natural. He consoles himself, however, with the reflection that his piece was brought out ten years ahead of time, and that he at all events anticipated public taste.

The really remarkable feature of this controversy is

not that one man should write a play and another man should claim the credit and profit of it. That is as old as Virgil, as shown in his verses:

"Hos ego versiculos feci, tulit alter honores."

If Mr. Lefroy, the murderer of Mr. Gold, the unhappy Englishman who was slain in an English railway carriage the other day, is worthy of credit, Mr. Daly is not the author of "Needles and Pins," while Mr. Lefroy is. The most extraordinary circumstance is that a play which had, at one time, been the choice of one class of playgoers, should, at a later date, when the lads had wearied of it, be accepted by another. Given at the old Globe, the Bowery, or Volks Theatre, even, perhaps, in the sumptuous setting it now receives, it would have been dismissed with a paragraph, setting forth its sensationalism, its absurdity and the generosity of its appointments. The public would have smiled at the notice and given it the cold shoulder. Presented at Wallack's, regilt, with its name changed and the scenery somewhat more costly, the old-time ideas were quite sufficient. Obviously there was nothing faulty in Mr. Little's conception; the fault lay with the manager, who did not provide sufficiently fine appointments.

Perhaps the public had not at the time Mr. Little's play was given got quite sick of the inanity from which the counterfeit convulsions of nature and passion proved a welcome reaction.

SOCK AND BUSKIN.

... Louis Aldrich is having a strong play written for him, and other actors of equal ability are encouraging the native dramatist to persevere.

... Another lengthy season of comic opera will be given next winter at the Bijou Opera House, and the Standard will also make this style of entertainment its main attraction.

... It is reported that three or four of the Wallack company, including Tearle and Eyre, have signed a contract to play part of the summer in San Francisco, under the management of T. Maguire.

... Theodore Moss, of Wallack's, who is looking after the building of the new theatre, finds himself obliged to take his recreation in the country on installments this summer, and he runs into town every day or two.

... Arthur Wallack has taken an active part in the management of his father's theatre of late, and when the new house opens he will very likely have a great deal to do with the stage management, and also the engaging of people, both before and back of the footlights.

... Anna Dickinson will appear next season in a new play written by herself, and also in "A Crown of Thorns." She may appear in New York before the season closes, and if she can come to some understanding with John Stetson she will probably appear at Booth's Theatre.

... John T. Raymond is disgusted with the West. The people beyond the Rocky Mountains failed to appreciate the subtle beauties of wit and humor in his new character of "Fresh the American," and Raymond is coming back in all haste to his friends in New York for sympathy.

... Mr. Gillette, the author of "The Professor," was kept on a salary by the management of the Madison Square Theatre for nearly a year before his play was produced, and now another genius has been discovered. He is to write a play to succeed "The Professor," and it is understood he is already on a salary. He is called upon to write a winter play, "The Professor" being a summer production, according to the new code at the Madison Square.

... Tony Pastor has decided to go up town. He has rented the Germania Theatre on Fourteenth street for a term of years, and will fit it up as first class variety theatre. Mr. Pastor will open his new theatre early in the season. It is said that he will run his present theatre also, playing two monster variety troupes in the city at once, and he will shortly open a theatre in Brooklyn; so that next season he will have his hands full.

... Last season the Comley-Barton Company played a very successful engagement at the Fifth Avenue Theatre in the opera of "Olivette," helping to bring the season at the theatre to a very successful conclusion, and it so pleased Haverly that he at once offered Comley and Barton all the time they wished at the Fifth Avenue for this coming season, so that they will play twenty weeks and possibly longer at this house next winter, making comic opera their one attraction and opening with "Madame Favart."

... The Montefiore Social and Dramatic Club, of Montreal, is a society which has been some ten months in existence, during which limited time it has made for itself a name worthy of any association of a like nature. It was originally organized by eight young men, and since then it has increased its membership to about fifty names. During last winter it gave private theatricals and social entertainments, consisting of readings, essays, dialogues, debates, singing and dancing. In March last it represented at the Academy of Music, Montreal, Dion Bouicault's well known play "Led Astray" in aid of two Jewish charities, of Montreal, and its production of this piece was characterized by the local papers as the

best amateur performance that city ever witnessed, which says a good deal for the club. Recently when the citizens of Quebec called for aid to relieve the sufferers by the fire this club straightway offered its services to reproduce "Led Astray" for their benefit. This generous offer was gladly accepted, and the result was the transmission to Quebec of a check for \$308, inside of two weeks after the conflagration. The club is at present rehearsing for the fall season two pieces, and it is not too much to expect that its future efforts will meet with success. The services of the well known actor Neil Warner and his wife have been secured, and this in itself augurs well for the success of its dramatic venture.

... Barton Hill, a popular and accomplished actor, has been engaged to play the leading parts in Fanny Davenport's combination next season. The other members of the cast are May Davenport, Miss Monk, and Mary Shaw, Charles Fisher, W. F. Edwards, Harry Rainforth, W. A. Witcar, and O. M. Dunn.

CORRESPONDENTS' NOTES.

NEWARK, N. J., July 2.—The Garrick Club, a new amateur dramatic society was organized on June 23. The following named are the officers and members: A. C. Munn, president; W. H. Adams, vice president; A. Bernd, treasurer; A. M. Thorburn, secretary; G. F. Simpson, stage manager; G. E. Barnett, assistant stage manager. Active members, Mabel Rossmore, Maurice Hann, Evelyn Foster, M. A. Ward, Mrs. A. C. Munn, D. M. Pratt, W. E. Wilson, S. S. Simpson, A. C. Munn, W. H. Adams, G. E. Barnett, A. M. Thorburn, S. C. Harris, F. L. Brown, A. Bernd, E. J. Wilkins, C. H. McGuingan, C. A. Lerr, G. F. Simpson. The club intends to give a series of six performances at the Park Theatre next season. Nearly all of the above named were active members of the Home Dramatic Society, but have resigned from it because the social members being in the majority refuse to allow the active members a voice in the executive of the association. The resignation of so many active members from the Home Dramatic will probably kill that society, although it has no plans yet as to whether it will keep on or not. Both the Park Theatre and the Grand Opera House are closed for the summer months. FRANK.

SAN FRANCISCO, June 15.—"Hazel Kirke" has won its way to every one's heart and the California Theatre has been crowded at its every representation. The company has received the highest praise from the press, and many members of the troupe have established themselves as prime favorites with theatre goers. A company, bearing the rather euphonious title of "Snellbaker's Majestic Consolidation" has been giving a performance at the Standard Theatre, and Mr. Snellbaker, the proprietor, has advertised "No ladies admitted." The character of the show may be judged from this announcement. The Baldwin is closed up, and "The Fun on the Bristol" company has canceled its engagement with Mr. Maguire and gone to Oregon. Locke is reorganizing his "Mellville Opera Company," preparatory to taking the road East. This troupe is, without exception, the best English opera company that has ever played here, and there is no doubt that it will do well East. The Tivoli has produced Searelles' new opera, "The Fakir of Travancore," with only moderate success. There is considerable merit in the work and it deserves a better recognition than it received here. Audran's "La Mascotte" has packed the Winter Garden every night—"Standing room only" appearing every evening. Next week the Tivoli produces "Martha." Next Monday night (20th) the Bianchi Opera Troupe opens at the Grand Opera House with "Il Trovatore." Prospects of a successful season are abundant. PIONEER.

Sunrise of the Drama in America.

PAPERS FROM MY STUDY.

[WRITTEN FOR THE COURIER.]

BY ARLINGTON.—No. XVI.

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IN closing the first three months of their performances, Hallam's comedians offered a new play to the public in Colley Cibber's "The Careless Husband," with "Lethe" as the afterpiece. The following is the bill of the play:

THE CARELESS HUSBAND.

A COMEDY BY COLLEY CIBBER.

Cast—December 3, 1753.

Lord Morelove...by...Mr. Rigby	Lady Graveairs...by...Mrs. Beccoley
Lord Foppington...by...Mr. Singleton	Lady Betty Modish...by...Mrs. Hallam
Sir Charles Easy...by...Mr. Miller	Edging...by...Miss Hallam
Lady Easy...by...Mrs. Adcock	

To be followed by

LETHE.

DRAMATIC SATIRE BY DAVID GARRICK.

Cast.

Mercury...by...Mr. Adcock	Frenchman...by...Mr. Rigby
Charon...by...Mr. Bell	Drunken Man...by...Mr. Hallam
Esop...by...Mr. Clarkson	Tattoo...by...Mr. Miller
Fine Gentleman...by...Mr. Singleton	Mrs. Tattoo...by...Mrs. Adcock
Old Man...by...Mr. Malone	Fine Lady...by...Mrs. Beccoley

In those days traveling companies never indulged in the venture of offering new plays to their audiences. An old play well tried was to them an assurance of success. Cibber's play, "The Careless Husband," was considered the second best play produced in the first half of the eighteenth century, Hoadly's comedy, "The Suspicious Husband," occupying the first place. The object Cibber had in view in

writing the piece was something of a novelty. At the time, 1703-4, Drury Lane was under prosperous winds, and the proprietor had brought forward a number of pieces which failed to attain popularity and did not survive their initial performance. This season at Drury Lane was opened with "The Careless Husband," then played for the first time. It was, indeed, a novelty—not so much from the fact of its being new as the idea upon which it was based. Cibber deviated from his own beaten track, and in all seriousness wrote the piece to reform the drama from its prevalent licentiousness, which Cibber had hitherto aided in fostering. David Erskine Baker, writing of this play, says:

"This comedy contains perhaps the most elegant dialogue and the most perfect knowledge of the manners of persons in real high life extant in any dramatic piece that has yet appeared in any language whatever." Horace Walpole declared that the play "deserves to be immortal." But, like many of its class in its day, it could not live beyond the epoch of its production. The theme, manners, follies and allusions are obsolete.

In its own time the great change and turn for the better was in the sketching of the character, *Lord Morelove*. This was the first lover in English comedy, since the Restoration, who bears about with him the qualities of a gentleman and an honest man. It had been hitherto a rare thing upon the stage to behold a virtuous wife; and in *Lady Easy* a pattern was given of virtue in a married woman. The piece was not dramatic so much as didactic; the dialogue was crowded with repartee and abounded in fine descriptions. Although the comedy had its faults, yet it merited the praise of being Cibber's finest and most elaborate work. There is connected with the play an old and interesting romance. When the author had written two acts, he threw them aside, in despair of finding a proper and experienced performer to fill the part of *Lady Betty Modish*, a part originally written for Mrs. Verbruggen, but she died before the play was put on the stage. Cibber found none in London he would intrust the part to. Mrs. Oldfield, then a young woman, was suggested to him, but she did not hold a position anything like that required to assume the part. He at last reluctantly gave her the part, and in doing so felt that the piece was to be a failure anyway. The play and the actress were both successful, and the author never forgot that the actress led the piece in triumph. In his "Apology," written forty years after, he said:

"Whatever favorable reception it met with, it would be unjust in me not to place a large share of it to the account of Mrs. Oldfield—not only from the uncommon excellence of her action, but even from her personal manner of conversing. There are many sentiments in the character of *Lady Betty Modish* that I may almost say were originally her own, or only dressed with a little more care than when they fell negligently from her lively humor."

None of the author's friends would give him the credit of having written the piece. "It was a rare piece of dramatic excellence." They ascribed the authorship to Defoe, to the Duke of Argyll and to Mr. Maynwaring. Congreve, bitter from an experience of his own, said that Cibber had produced a play consisting of fine gentlemen and fine conversation altogether, which the ridiculous town for the most part likes. Part of the original cast was:

Sir Charles Easy.....by.....Mr. Wilks
Lord Foppington.....by.....Mr. Cibber
Lady Betty Modish.....by.....Mrs. Oldfield

Garrick's "Lethe" has frequently been named already.

Although this was an excellent bill in every respect, it did not meet with favor from the New York audience on the first night, and was not repeated. The next performance was on December 5, when a change of bill was offered. Sir Robert Howard's comedy, "The Committee," and "Miss in Her Teens," was offered.

THE COMMITTEE. COMEDY BY SIR ROBERT HOWARD.

Cast.

Col. Careless.....by.....Mr. Singleton	Bailiff.....by.....Mr. Adcock
Col. Hunt.....by.....Mr. Bell	Mrs. Day.....by.....Mrs. Adcock
Mr. Day.....by.....Mr. Malone	Ruth.....by.....Mrs. Hallam
Abel Day.....by.....Mr. Clarkson	Arabella.....by.....Mrs. Becceley
Obadiah.....by.....Mr. Miller	Mrs. Chat.....by.....Mrs. Clarkson
Teague.....by.....Mr. Hallam	

To be followed by

MISS IN HER TEENS.

Cast.

Captain Loveit.....by.....Mr. Adcock	Jasper.....by.....Mr. Rigby
Captain Flash.....by.....Mr. Clarkson	Miss Biddy Bellair.....by.....Miss Hallam
Fribble.....by.....Mr. Singleton	Tag.....by.....Mrs. Adcock
Puff.....by.....Mr. Miller	

[To be Continued.]

...A ledge of rock has been struck in the excavation on the site of Wallack's new theatre, which is likely to materially lengthen the time occupied in building the new house. People are continually inquiring when the theatre will be opened, but the management just at present is unable to announce any date. From the present outlook the opening night at Wallack's is not likely to occur before the middle of November or the first of December, while it would not be surprising if the house was not opened before the beginning of the new year. Notwithstanding this unsettled state of affairs some enterprising speculators have already offered to buy at a premium all the seats for the opening night of the theatre. The name of the opening play, and even the company to have the honor of opening the theatre, are as yet unknown outside of Wallack's private office, but it is rumored some material and surprising changes will take place in the regular company of the theatre.



NEW YORK, SATURDAY, JULY 9, 1881.

NOTES AND ACTIONS.

...The fall trade is expected to be very good.

...O. Hoyt, of Danbury, Conn., was in town again during the week.

...August Pollman is as busy as possible in all of the lines that he handles.

...Sohmer & Co. are doing their best trade at present with the Canadas and far West.

...J. P. Hale has been recreating during the past week at Bernardstown, Mass., his old home.

...Kranich & Bach are doing a large foreign trade with England and South America in upright pianos.

...Hough & Chittenden, Paterson, N. J., music dealers, have dissolved partnership. James Hough continues.

...Ernest Gabler has shipped more pianos during the past month than he did for the six or seven months previous.

...It is expected that most of the traveling representatives in the music trade will start on the road within the next two weeks.

...J. Tannenbaum, Montgomery, Ala.; Mr. Hamaker, of Staunton, Va., and Max Brownold, of Albany, N. Y., were in town during the week.

...Ludden & Bates, Savannah, Ga., are reported to be very busy. J. A. Bates' latest circular is bringing trade to this house from all parts of the South.

...The agents representing J. P. Hale all over the country speak well of the prospects of trade, and have recently been sending in large orders to the house.

...Communications received from different parts of the country by members of the trade in this city state that in a little while large orders will be forthcoming.

...G. R. Martin reports business steadily increasing of late, particularly in guitars and banjos. The new piccolo just introduced by the house is meeting with a great demand.

...L. M. French, for fifteen months past with Ludden & Bates, of Savannah, Ga., has gone to Springfield, Ill. His friends in Savannah will miss him, for he was generally liked.

...A. Bruenn, of Oakland, Cal., reports that he is doing an excellent trade in the Sohmer pianos. Among the goods which he recently ordered from this house was a concert grand.

...The Board of Directors of the Schomacker Pianoforte Manufacturing Company, of Philadelphia, has declared a semi-annual dividend of five per cent. on the capital stock of the company.

...A company has been formed for the manufacture of celluloid piano keys, to be known as the American-London Celluloid Piano Key Company. The works will be located at Belleville, N. J.

...Horace Waters, of Horace Waters & Co., recently made a trip throughout New Jersey and Pennsylvania in the interest of his business. He took a large number of orders and established several new agencies.

...Karl Fink, of the firm of Alfred Dolge, has just returned from Boston after a very successful business trip. He says that he did not anticipate being the recipient of half the orders he was favored with.

...The employees of J. P. Hale will have their first annual excursion on July 15. It promises to be a great affair. The committee having the matter in charge are J. Hartell, W. Meister, W. Oest and J. Van Buskirk.

...G. Herzberg, Philadelphia agent for Kranich & Bach, went to Europe a few days ago to make arrangements for the sale of some baby grand pianos. On his return he will be accompanied by his daughter, who is at present at school abroad.

...Horace Waters & Co. recently enlarged their ware-rooms by the addition of a large store, which opened on Twelfth street. They have now three large floors, and being located on a corner building the advantages as to light are very great.

...Daniel Hess has done a large business in brass band musical instruments, intended for use in the celebration of July 4. Mr. Hess says he wished that there would be a half dozen fourths of July every year if business would be as good as it has been this season.

...The music trade of Savannah deprecate all lively movements just now. The thermometer has been indicating 103° in the shade in that city, and under such circumstances it cannot be wondered at that people are willing to let the mercury do all of the active business.

...Ernest Gabler has now at work all of the non-union men that he requires. The Unionists still hang around the adjacent corners and lager beer saloons for the purpose of meeting the employees on their way to and from their business, with the view of enticing them to leave work and join the Union. No violence has been reported during the past week.

...J. Burns Brown, one of the traveling representatives of the Orguinette Company, was a passenger on the train that was wrecked on the Lake Shore Road on June 25. Two fellow passengers who sat near him were killed, and he attributes his escape solely to the hand of Providence. He reports that the prospects of the Western trade of this house are very brilliant.

...William Blasius, the Pennsylvania agent of the Orguinette Company, was in town on Thursday of last week, and expressed surprise why the firm did not fill his orders fast enough. He intimated that he could forward almost any amount of orders if they would be filled in time. The house is at present taxing its facilities to meet the demand that is now being made upon it for combination organs.

...Horace Waters & Co. have now a very fine store on Broadway. Their latest and really valuable novelty is a "child" organ, having a compass of three and one-third octaves—F in the bass clef to A above the treble staff, thus making it available for all vocal music, both secular and sacred. The tone of the instruments is excellent, and the general get-up neat and compact. Further mention of it will be made in future.

...A. Weber has just introduced four new styles of handsome ebonized upright pianos for the retail trade. This house reports that its foreign trade has recently been very large, the shipments being principally to South America, Mexico and the Sandwich Islands, and the goods sent being mostly all uprights. The domestic trade of this house, which is generally large, has been recently unusually so with Colorado and California.

...The Orguinette Company shipped within the past week consignments of goods to South America and the West Indies, among the latter being a cabinet organ to Jamaica. It also shipped a consignment to Hong Kong yesterday. The foreign trade of this house is growing fast. Its South African trade, which was temporarily stopped by the Zulu war, is reviving. The recent domestic shipments from this house have been heaviest to Chicago.

St. Louis Trade Notes.

[FROM OUR REGULAR CORRESPONDENT.]

ST. LOUIS, Mo., June 29, 1881.

SINCE my last letter nothing of importance in the piano trade has transpired here save the change in the Steinway agency. Moxter & Bahusen are now the agents of the Steinway piano, and after July 1 will take the quarters, No. 206 North Fifth street, now occupied by Conover Brothers, the former agents of the Steinway.

Moxter & Bahusen will also continue to push the Gabler and Schaeffer pianos. Their former stand, No. 303 North Twelfth street, will be converted into a large ware-room.

C. A. Meyer, the managing partner of this firm, says that it never did a better June business than the present month.

Conover Brothers will retire from the piano trade in St. Louis, and go into the manufacturing line, making their new patent frame upright piano, but whether here or in New York has not yet been fully decided upon.

J. A. Kieselhorst reports his first month's business in the West-end with the Miller piano as very good, better than anticipated.

C. W. Handley & Co. and the Hulbert Brothers say that business is very good with them for the season.

On the whole, our piano and organ dealers are well satisfied with the season's trade, and at the close of the summer months expect a renewal of prosperous times.

A. N. DANTE.

Baltimore Trade Notes.

[FROM OUR REGULAR CORRESPONDENT.]

BALTIMORE, Md., June 27, 1881.

THE piano and organ industry in Baltimore while by no means as brisk as it might be is still satisfactory to the various manufacturers and dealers. Wm. Knabe & Co. maintain a very cheerful front, and lay claim to a fair share of business at good prices.

The same intelligence was conveyed to your correspondent by Charles M. Stieff & Co., who say that although trade is not in the midst of a boom they have no reason whatever to complain of the sale of pianos and organs. The "baby grand" has attracted very favorable notice from all those who have tested its merits, and they will continue the manufacture of that instrument. The other manufacturers make about the same statements.

A petty swindle sought to be perpetrated on Wm. Heinekamp a few days ago failed of success through the carefulness of Mr. Heinekamp's son. A party from Ogdensburg ordered a piano, but was requested to send a check or money order before the instrument was shipped. He sent on his check for \$250, but the Baltimore banker refused to cash it for the reason that he had placed himself in communication

with the bank at Ogdensburg and found that the check was valueless. A day or two after this came a postal card from the party at Ogdensburg asking why the piano had not been shipped. Mr. Heinekamp replied that he was not familiar with all the clever tricks of swindlers, but that in the present case it did not require any extraordinary shrewdness to see through the fraud; so the musical fraud will have to try elsewhere for an instrument.

On Saturday last our new stock exchange was opened, and for the first time in the history of the board visitors were allowed to witness the gentle gambols of the bears and the lively tossing of the bulls. I went there out of curiosity, and the first familiar face I saw upon the floor was that of R. W. Cox, who for many years occupied the position of book-keeper in the Baltimore street establishment of Wm. Knabe & Co. He is now a stock broker, and the notes of the stock "ticker" seem more pleasing, and perhaps, too, more profitable, to his ear, than the sound from the Knabe grands which he knew so well of old.

Gustavus A. Cook, one of our youngest and best musicians, died here recently of consumption after a lingering illness. He was at home on the organ, piano and cornet, and occupied the position of organist of the High Street Baptist Church. As a cornet player he promised to make a name in the world, but he has gone from amongst us at the age of eighteen years.

F. N. Crouch, the composer of "Kathleen Mavourneen," now ekes out a precarious existence as a varnisher in this city. W. P. M.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Wm. A. Pond & Co., New York.

1. My Darling's Shoes.....(ballad).....Stephen Massett.
2. The Dying Boy's Prayer....."....."
3. Song of the Shamrock.....(a legend).....F. Doland.
4. The Suit of Russet Brown.....(song).....F. Archer.
5. Gavotte.....(piano).....F. G. Halsey.
6. "The World," waltzes.....".....T. Baker.
7. Souvenir of the Catskill Mountains, waltz.....".....F. Kraemer.

No. 1.—A pretty sentimental ballad, nicely written, but more or less commonplace throughout. On this account it will please a large number of music lovers.

No. 2.—Not so pleasing a melody as No. 1. It is made up of too many recitative phrases to take with the general public. Of course, the words are sentimental enough to suit the piously inclined. The relation of the tones in some bars between the voice part and accompaniment is peculiar and harsh.

No. 3.—Is very well written and displays the musician's handiwork, but the music is too complicated and of too high a character for the words. The one destroys the other, and thus the success is partially destroyed. The legend, however, shows that the composer can do better than it, which is saying much for him.

No. 4.—An excellently written song and one very likely to make the composer popular. There is nothing very new about it; but the music and words are well wedded to each other, and the melody is pleasing enough to catch the ear of even ordinary listeners. It will, at the same time, please good singers and musicians.

No. 5.—A very successfully written "gavotte," having several good qualities to recommend it, such as refinement of workmanship, melodious and graceful ideas, interestingly harmonized, &c. It should become widely known, and can be recommended. The last chord in the left hand, on page 6, lacks both a sharp and a natural.

No. 6.—Are not equal to other waltzes by the same composer, but have pleasing and tuneful themes, which can be readily picked up. There are only three waltzes in the set.

No. 7.—Mr. Kraemer has succeeded in writing an excellent set of waltzes, which will be readily appreciated and generally well liked. It is not so much because of the originality of the motives as because of their presentation and varied classification. They can be recommended.

Ed. Schuberth & Co., New York.

1. Marie, polka.....(piano).....R. Bial.
2. Bachelors' Waltzes....."....."

No. 1.—There is not one of Mr. Bial's dances that is not bright and interesting, some even being piquant. The "Marie" polka is very tuneful, the "trio" being very graceful and melodious. It is certain to have a large sale.

No. 2.—A set of waltzes which commend themselves for the charm of the subjects. Nos. 2, 3 and 5 are especially beautiful. In such compositions Mr. Bial greatly excels, and his facile production of excellent dance rhythms is quite remarkable. These waltzes will be admired by hundreds.

Harrisburg Music Publication Company, Harrisburg, Pa.

Ireland's Visit to America.....(song and chorus).....W. P. Chambers.

A very poor specimen of even this low style of composition, notwithstanding that the title-page labels it a "beautiful song and chorus." The chorus is miserably harmonized.

J. J. Anderson, Madison, Wis.

We Will Love this Nation.....(chorus).....R. Nordraak.

Shows some knowledge of harmony and, upon the whole, is a fair chorus, although commonplace enough.

Dodworth & Co., New York City.

No Day Ever Brings the Same Pleasure Again.....(song).....J. P. Stockton, Jr.

Written in a popular vein. It is likely to become well known among a certain class.

Geo. D. Newhall & Co., Cincinnati, Ohio.

1. My Summer Time.....(song and refrain).....L. Meyer.
2. The Angel's Kiss.....(song).....Florence Belknap.
3. The Seagirl Isle.....(ballad).....Len Fairfield.
4. Say Not Adieu.....".....G. Operti.

No. 1.—Mr. Meyer has not arrived at much in this song and refrain, but the melody is catching if not in the least original. Compass, D to F sharp—a tenth.

No. 2.—Quite an ambitious effort, which shows study and knowledge on the part of the fair composer. The modulations are unskillfully managed, although the melody is expressive enough. Compass, A flat or D flat below to G flat above.

No. 3.—The first section of the ballad is bright and effective, but the *andante* ending is weak and commonplace. Compass, D to F.

No. 4.—Is too pretentious a work to be called a successful ballad. It cannot fail to prove effective if well played and sung, but there is too much of it, as the accompaniment to the last verse shows. Compass, D to A—a twelfth.

NEW FOREIGN PUBLICATIONS.

Imported by Edward Schuberth & Co., New York.

Symphonies, Sonatas, Fantaisies, Concert and instructive Compositions, &c.

PIANO SOLOS.

- Blumenthal, Paul.—Op. 19, Three Miniatures. No. 1, "Farewell," No. 2, "Gipsymaut," No. 3, "Harcarolle." Together.....\$0.65
- Eilenberg, R.—Op. 25, "The Little Flatterer." Drawing room composition......60
- Goldsberg, J. F.—Op. 12, "Gipsies' Life." Polka (Csardas)......50
- Herrmann, F.—Op. 17, "Souvenir." Valse......40
- Kirchner, F.—Op. 77, No. 1, Scherzo......40
- Ludwig, G.—"Fleurs d'Oranges." Valse Brillante......65
- Mattai, T.—"Etna." Valse de Bravoure......1.25
- Nebeling, F.—Op. 9, "Serenade"......50
- Ravina, H.—Op. 85, Scherzetto (ancient style)......65
- Streabegg, L.—Op. 157, "Le Reveil." Marche militaire......75
- Op. 158, "La Rieuse." Valse......25
- Op. 160, "The Spirituists." Quadrille infernale......50
- Op. 181, "Promenade." Militaire march......40
- Wekle, C.—Op. 88, "Souvenir de Styrie." Parlor piece.....1.00
- Op. 87, "Causerie." Characteristic piece......75
- Op. 91, "Tempi Passati." Menuet......75

PIANO DUETS.

- Goldmark, C.—Op. 26, No. 1, A wedding march from his Symphony, "Ländlich Hochzeit".....\$0.65
- Hutschenruter, W.—Op. 1, Three pianoforte compositions.....1.35

PIANO AND VIOLIN.

- Scholz, B.—Op. 51, Nocturne.....\$0.75
- Stanford, C. Villiers.—Op. 11, Sonata......05
- Zelenki, L.—Op. 32, Cradle Song......75

PIANO AND 'CELLO.

- Bockmühl, R. E., and K. F. Bischoff.—Select pieces from the works of our immortals arranged for the concert room.
- No. 3, Adagio Cantabile, by Haydn.....\$0.65

PIANO AND FLUTE.

- Raff, J.—"La Fileuse," spinning song; arranged.....\$1.25

PEDAL ORGAN.

- Rheinberger, Jos.—Op. 111, Sonata No. 5.....\$1.50
- Op. 119, Sonata No. 6, E flat minor.....1.50

ORCHESTRA.

- Reissmann, Aug.—Op. 15, Symphony in C minor score, \$6; parts.....\$9.00

DEUTSCHE LIEDER UND GESAENGE.

- Jensen Adolf.—Zwei Marienlieder (aus dem Spanischen), für Tenor.
- No. 1, "Nun wand're Maria;" No. 2, "An die Jungfrau Maria;" together.....\$1.50

....Some lover of the organ proposes the following arrangements of stops with regard to their position: Right side—At the top, solo organ stops; below these, the great organ stops, of which the loudest would best be placed at the top and the softest at the bottom, so that the composition pedals (or whatever other means be adopted) should push them out from the bottom (and softest) up to the top. Then below these great organ stop-handles have placed the couplers—solo to great, swell to great, choir to great, swell super-octave, and swell super-octave to great. For this reason: Suppose the performer to be playing on the great organ. If he couples the swell, for instance, on to the great, he virtually adds more stops to his great organ; therefore, why should not the stop-handle which effects this (*i. e.*, the coupler swell to great) be placed below the great organ stop-handles? Below these again might be placed either the pedal or choir stop-handles, according to which would make the most even distribution of the whole number of stop-handles between the two sides of the organ. If the choir handles are put here, there might then be put below the couplers swell to choir and solo to choir (if this last were used) on the principle named above. Then on the other side, at the top, the swell handles; below these the pedal ones; and below these again the several pedal couplers, solo to pedal, swell to pedal, &c. A pretty good scheme.

....Although not specifically relating to the organ, the subject of organ pedals as attached to pianofortes is of interest to organists. There cannot be much doubt felt as to the advisability of every solo performer having a set of pedals attached to his piano at home, because many spare hours are at his disposal there which could not possibly be spent at a church organ. Having equipped himself with a pedal piano,

the organ virtuoso can conquer at his leisure the chief difficulties met with in every new piece he desires to study. The instrument is within reach at any time, night and day, and no "assistant organist" or grumbling blower is required to make things unpleasant or to ease the pocket of its loose change. A pedal piano would be useful in every musician's house, as is even admitted by purely piano players.

....Some organ builders assert that even moderate sized organs should have at least one stop of eight feet pitch in the pedal organ, purposely to save the constant coupling of the manuals to the pedals and also to have a greater independence of tone. No one of any knowledge will deny this in the abstract, however they may be compelled to dispense with such a register (on account of its expense) when drawing up a specification of a new instrument. The 8-foot pitch being the foundation tone of all musical instruments, should at least be represented by one stop of that pitch in the pedal. On this account we almost prefer, where only two stops can be had in the pedal, to have a bourdon 16 feet and a violoncello or flute of 8 feet, rather than, as is usually the case, a bourdon and open diapason—both of 16 feet. Every organ of twenty or more speaking stops should have three in the pedal—two of 16 feet and one of 8 feet.

Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended June 25, 1881:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Central America.....	..	..	..	..	3	\$129
Chili.....	..	..	5	\$2,513	..	..
Uruguay.....	..	..	2	725	..	..
Hamburg.....	1	\$50	5	1,250	..	..
Liverpool.....	..	..	1	1,010	..	..
London.....	15	2,822	1	800	..	..
Bremen.....	3	250	..	..	..	..
Genoa.....	..	..	1	800	..	..
Mexico.....	*2	40	..	..	1	25
Totals.....	21	\$3,162	15	\$7,198	4	\$154

*Organettes.

NEW YORK IMPORTS FOR THE WEEK ENDED JUNE 25.
Musical instruments, 151 pkgs.....value. \$20,231

BOSTON EXPORTS FOR THE WEEK ENDED JUNE 24, 1881.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
England.....	56	\$4,312	1	\$600	*61	\$2,297
Nova Scotia, &c.....	..	..	..	..	1	1,149
British Poss. in Australia.....	135	6,350	..	..	*2	42
Totals.....	191	\$10,662	1	\$600	63	\$3,488

* Organettes.

† Parts of organs.

BOSTON IMPORTS FOR THE WEEK ENDED JUNE 24, 1881.
Musical instruments.....value. \$2,724

The Musical and Dramatic Courier.

A WEEKLY PAPER

Devoted to Music and the Drama.

THIS journal, as its name purports, is intended to cover the musical and dramatic field. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression, free in opinion, and entirely independent. The need of such a journal is apparent, and on such a basis the support of artists and of the people may reasonably be expected. It has no partisan aims to subserve and it will give the news and all fresh and interesting information that may be of value in its line. It will also give, as heretofore, close attention to trade interests, and with its frequent issue must serve as the best and most important medium for advertisers.

Any information our readers may wish to obtain shall be cheerfully given, and prompt replies will be made to all inquiries addressed to us on any subjects of interest to the trade.

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Advertisements for the current week must be handed in by 10 A. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money order, payable to the order of HOWARD LOCKWOOD, Publisher.

Communications on all trade matters are earnestly solicited. Address

HOWARD LOCKWOOD, Publisher,

P. O. Box 3893.

74 DUANE STREET, NEW YORK.

Western Office: 8 Lakeside Building, CHICAGO, ILL. P. G. MONROE, General Manager.

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SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

Chase Piano Co.

SQUARE, SQUARE GRAND AND IMPERIAL UPRIGHT GRAND

PIANOS.

The Only Successful First-Class Factory in the West.

Richmond, Ind.

HENRY F. MILLER

BOSTON,

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NEW ENGLAND CABINET ORGANS

Eclipse all others in Important Improvements!

Most Powerful Melodeons, Beautiful and Convenient. Study their Superb Qualities and you will have no other. Catalogues and Testimonial Books mailed free to applicants.

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MUNROE ORGAN REED CO.

ESTABLISHED JANUARY 1, 1869.

—TWENTY MILLIONS—
of our Reeds now in use.

ARE prepared to supply the demands of the Trade in the most perfect manner, both as regards quality and price. **Reed Boards** of any desired plan made to order from carefully-selected stock. Also manufacture the best and cheapest **Octave Coupler** in the market, and constantly keep on hand full lines of **Organ Materials**, including Stop-Knobs, Key-Boards (both Celluloid and Ivory), Felts, &c. &c.

—OFFICE AND FACTORY:—
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Only \$22.

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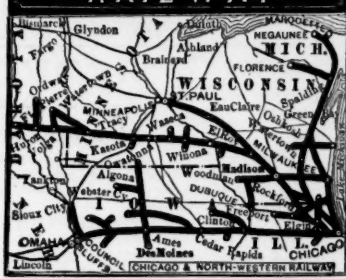
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[Seal.] Attest: J. R. HAWLEY, President; J. L. CAMPBELL, Secretary.

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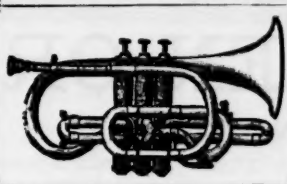
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Mr. LOUIS SCHREIBER, Sole Agent in U. S. A. for F. Besson & Co.'s Musical Instruments, 57 East 91st Street New York.

DEAR SIR,—Being perfectly satisfied with our business connexion with you, we have much pleasure in again stating that by virtue of our Agreement with you (which agreement was renewed by our Letter to you dated 13th June, 1873), you are still our Sole Agent for the U. S. A.; that we have no other agent in that country, and that all our business transactions must pass through your hand, until the expiration of the said agreement. You are at liberty to make any use you wish of this Letter. We remain, Dear Sir, Yours faithfully,

F. BESSON & CO.

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Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others,

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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Light Action Piston Valve.



These Instruments are sent subject to approval.

Use common sense. Order on approval also one of the highest-priced Instruments, offered by any other maker, and test side by side with this. Compare—First, The Qualities; Second, The Prices.

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Without exception, this is the neatest, most durable and prettiest shaped Violin Case ever made. It combines lightness and durability, is full lined and air-tight. The Box is made of Black Walnut, and shaped like the Violin, has a place for two Bows and a receptacle for Rosin and Strings. Handle on top or in front. The greatest Violin Players of our day pronounce it the best Box to carry and preserve the Violin.



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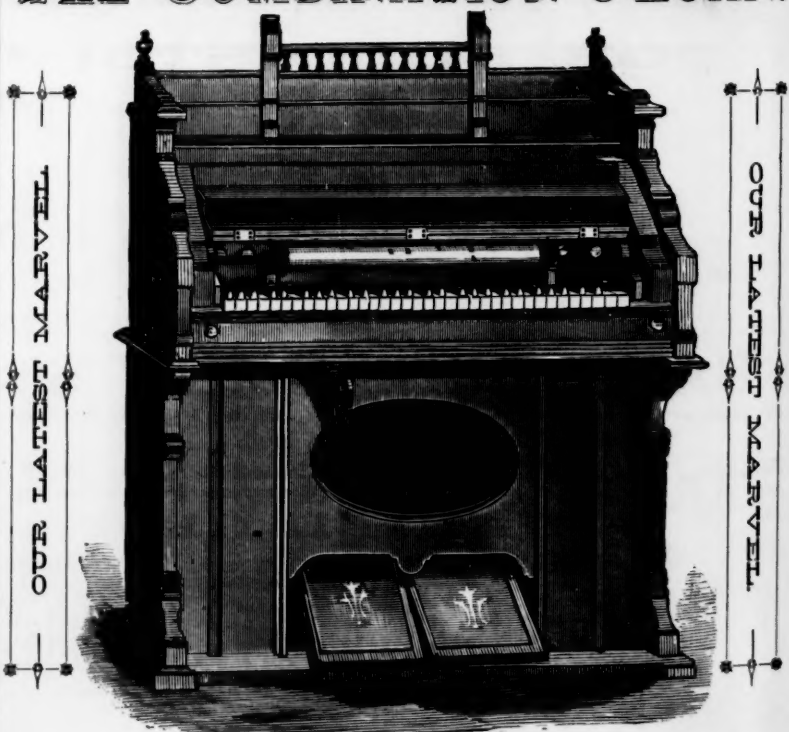
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Brooklyn Tabernacle,	4
Pittsburg Cathedral,	4
Mobile Cathedral,	3
1st Pres., Philadelphia,	3
St. John's M.E., Brooklyn,	3
Trin. Ch., San Francisco,	3
Christ Ch., New Orleans,	3
Sacred Heart, Brooklyn	3

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Begg to call the attention of ladies of the profession desiring modern or ancient costumes to the superior facilities offered at this house—now acknowledged to be the leading one in America.

The successes of costuming OLIVETTE and ZANINA are acknowledged to be the greatest ever known in New York.

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1876..... 9,910 "..... 260 ".....
1877..... 13,262 "..... 5,249 ".....
1878..... 16,258 "..... 9,006 ".....
1879..... 20,138 "..... 37,690 ".....
1880..... 23,432 "..... 41,585 ".....

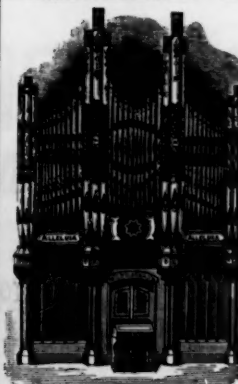
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THE largest and most complete establishment in the West. Conducted by graduates of the most noted London Organ Builders. Our instruments are noted for their fine voicing, beauty of tone, and superiority of honest workmanship throughout. Parties contemplating the purchase of an organ are invited to send for testimonials and specifications. Samples of our instruments can be seen in the Congregational and Presbyterian churches, Council Bluffs, Iowa; Congregational Church, Davenport, Iowa; Congregational Church, Moline, Ill.; Methodist Church, Bloomington, Ill. Trinity Church, Jacksonville, Ill., and many others throughout the West.

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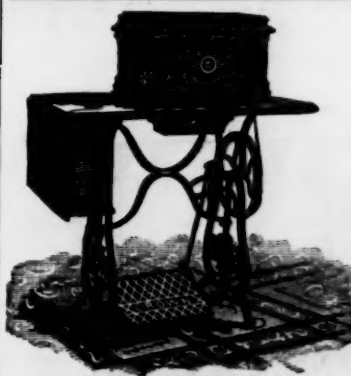
Established 1868.

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Parlor and Chapel Organs,

—QUINCY, ILLINOIS.—

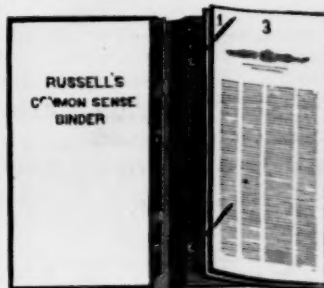
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COMPLETE TRIUMPH.

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ALBERT WEBER, N. Y.,

FOR

Grand, Square and Upright Pianos.

REPORT:

"For sympathetic, pure and rich tone combined with greatest power (as shown in their Grand, Square and Upright Pianos). These three styles show intelligence and solidity in their construction, a pliant and easy touch, which at the same time answers promptly to its requirements, together with excellence of workmanship."

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J. R. HAWLEY, President.

Attest. [Seal.] J. L. CAMPBELL, Secretary.

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The Weber Grand Piano reached the highest average over all Competitors, 95 out of a possible 96, next highest on Grand Pianos at 91.

Call and see the Official report at the Weber Rooms, and hear the Weber Pianos, which stand to-day without a rival for "Sympathetic, pure and rich tone combined with greatest power."

Illustrated Catalogue, with Price List, mailed free upon application.

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ESTABLISHED 1843.

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Pianoforte Manufacturers,

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CALENBERG & VAUPEL

Rich in Tone,
Durable in Pitch,

PIANOS

Elastic in Touch,
Elegantly Finished.

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Grand, Square and Upright
PIANOFORTES.

BEHNING

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THE ESTEY ORGAN, through its intrinsic merit, has won a wide popularity. It is universally known as combining sweetness and power of tone, skilled and thorough mechanism, new and elegant designs.

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COURTOIS.

Attention is called to the following announcement:

52 NEW BOND ST., LONDON, March 2, 1881.

J. Howard Foote, Esq., New York.

DEAR SIR—Having been informed that it has been stated in the United States that the genuine Antoine Courtois instruments could be procured independently of your agency, I hereby announce that you are the **SOLE AGENT**, and have the exclusive sale of Antoine Courtois' (now Courtois & Mille) instruments in your country, and that I will protect your agency in every possible way. I am very pleased to hear of your success in introducing these unrivaled instruments, and wishing you still greater success,

I remain, dear sir, yours faithfully,

S. ARTHUR CHAPPELL, Sole Agent for Antoine Courtois & Mille.

J. HOWARD FOOTE,
MUSICAL INSTRUMENT WAREHOUSE.

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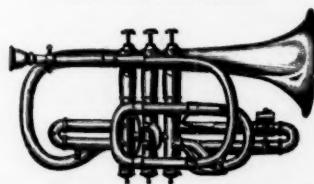
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